

THE LANCET

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No. 3993.

SATURDAY, MAY 7, 1904.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

GRESHAM COLLEGE MUSIC LECTURES.

Prof. Sir FREDERICK BRIDGE, M.V.O., Mus.D., will deliver the following LECTURES:—
May 9. 'A GLANCE AT PURCELL'S "FAIRY QUEEN."'
May 10. 'A SEVENTEENTH-CENTURY FIDDLER.'
May 11. 'SCHUBERT'S SONGS.'
May 13. 'J. S. BACH: (a) His Use of other Composers' Works; (b) His Sonata for Violin da Gamba.'
The first Lecture in GRESHAM COLLEGE, the others in the CITY OF LONDON SCHOOL, at 6 P.M.

TO LECTURE AND LITERARY SOCIETIES.

Season 1904-5.—SIX LECTURES. 'From Tithis to Ephesus, and Crinæa, Rhodes, Patmos,' 'Amidst Biblical Scenes in Syria,' 'Strange Scenes Witnessed and Famous People Met,' 'Bohemia of To-Day: her People and their Country,' 'Egypt of To-Day,' 'Russia's Tears: their Homes, History, and their Coronation Pageants.' All illustrated fully by Photos taken by the Lecturer, JAMES BAKER, F.R.G.S. F.R.Hist.Soc. (see 'Who's Who'), who also lectures on Technical and Commercial Education in Europe. Times.—'Vivid idea of people' *Aberdeen Journal*.—'Graphic and charming.' *Liverpool Mercury*.—'Most interesting, vivid, and popular manner.'
For terms address Sewelle Villa, Clifton, or the LECTURE AGENCY, Outer Temple, London.

ROYAL GEOGRAPHICAL SOCIETY.

The ANNIVERSARY MEETING of the SOCIETY, for the Election of President and Council, &c., will be held in the THEATRE, DURLINGTON GARDENS, on MONDAY, May 10, at 8 P.M., the President in the Chair.
The ANNUAL DINNER of the SOCIETY will take place on MONDAY, May 10, at 7 for 7.30 P.M., at the WHITEHALL ROOMS, HOTEL METROPOLE, Whitehall, S.W.
Sir CLEMENTS MARKHAM, K.C.B. F.R.S., President, in the Chair.
Fellows who propose to attend are requested to leave their names at the SOCIETY'S OFFICE on or before MAY 9, after which places will be allotted. Tickets, 12s. 6d., to be obtained from the Chief Clerk, 1, Savile Row, W. Fellows have the privilege of introducing Guests.
LEONARD DARWIN, Hon. Secretaries.
J. F. HUGHES, J. S. KILPATRICK, Secretary.
1, Savile Row, Durlington Gardens, W.

EARLY BRITISH MASTERS.—SHEPHERD'S

SPRING EXHIBITION contains choice Portraits and Landscapes by Sir J. Reynolds, Richard Wilson, J. S. Cotman, T. Gainsborough, John Constable, George Vincent, George Morland, John Crome, Sir Peter Lely, &c.
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Candidates must be of British nationality, and over the age of 18 and under the age of 23 at the date of election. They must on or before June 1 send to the Registrar of the University Testimonials of good character and record of previous training.

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State full details of each case, so that a limited and satisfactory selection may be submitted.

Interviews from 10 till 4.

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(A Constituent College of the University of Wales.)

Applications are invited for the following appointments:—

PROFESSORSHIP OF FRENCH AND ROMANCE PHILOLOGY. Salary £501.

LECTURESHIP IN GERMAN and TEUTONIC PHILOLOGY. Salary £501.

Forty copies of each application and set of Testimonials to be in the hands of the undersigned (from whom further particulars may be obtained) not later than MONDAY, May 30.

JOHN EDWARD LLOYD, M.A., Secretary and Registrar. Bangor, April 25, 1904.

WESLEYAN TRAINING COLLEGE,

WESTMINSTER, S.W.

WANTED, LECTURER in SCIENCE, to commence duties in SEPTEMBER. Salary 300l. and House.—For particulars apply to the PRINCIPAL.

COUNTY of LONDON.

EDUCATION ACTS, 1870 to 1903.

The LONDON COUNTY COUNCIL invites applications for the post of EXECUTIVE OFFICER for the performance of duties in connexion with the administration of the Education Act, 1870 to 1903.

The duties of Executive Officer are as follows:—

To see that all decisions of the Council relating to educational matters are duly carried into effect.

In consultation with the Educational Adviser to exercise a general supervision over the Council's Schools and Colleges.

To see that the by-laws and regulations are duly promulgated and enforced.

To superintend the administrative work of the Council's Inspectors and Officers engaged in Educational Work.

To be responsible to the Education Committee for the management and discipline of the staff engaged in the executive work of the Education Department.

To lay the administrative reports of the Inspectors and Local Correspondents before the Sub-Committees and advise the Sub-Committees thereon; to see that effect is given to the resolutions of the Council in regard to the general management, repair, or improvement of educational structures; and to advise the Committee in regard to sites, new buildings, alterations of existing buildings, and transfer of school buildings.

The salary attached to the position is 1,500l. per annum.

The Officer appointed will be required to give his whole time to the duties of the office, and will in other respects be subject to the usual conditions attaching to the Council's service, particulars of which are contained in the form of application.

Applications should be made on the official form, to be obtained from the Clerk of the London County Council, County Hall, Spring Gardens, S.W., to whom they must be returned not later than 10 A.M. on SATURDAY, the 28th day of May, 1904, accompanied by copies of not more than three recent Testimonials.

Canvassing either directly or indirectly, will be held to be a disqualification for appointment.

G. L. GOMME, Clerk of the London County Council.

The County Hall, Spring Gardens, S.W. April, 1904.

COUNTY of LONDON.

The LONDON COUNTY COUNCIL invites applications for the post of CHIEF CLERK of the DEPARTMENT OF THE CLERK of the COUNCIL.

The CHIEF CLERK will be responsible for the management and discipline of the staff engaged in the clerical work of the Education Branch of the Department of the Clerk of the Council; he will carry on the Official Correspondence of the Education Committee, except as otherwise provided; he will be responsible for the internal arrangements and discipline of the Office. The salary attached to the position will be 800l.

The Officer appointed will be required to give his whole time to the duties of his office, and will in other respects be subject to the usual conditions attaching to the Council's service, particulars of which are contained in the form of application.

Applications should be made on the official form, to be obtained from the Clerk of the London County Council, County Hall, Spring Gardens, S.W., to whom they must be returned not later than 10 A.M. on MAY 28, 1904, accompanied by copies of not more than three recent Testimonials.

Canvassing either directly or indirectly, will be held to be a disqualification for appointment.

G. L. GOMME, Clerk of the London County Council.

County Hall, Spring Gardens, S.W., May 4, 1904.

PARMITER'S FOUNDATION SCHOOL.

The HEAD-MASTERSHIP of the PARMITER SCHOOL, VICTORIA PARK, LONDON, E., is NOW VACANT by the appointment of Dr. R. P. Scott to a Staff Inspectorship under the Board of Education. The Governors are prepared to receive applications for the vacant Head-Mastership.

The School is regulated by the provisions of a Scheme of the Charity Commissioners under the powers of the Endowed Schools Act, 1869, and approved by Her late Majesty in Council May 19, 1884.

The Head-Master is required to be a Graduate of some University in the United Kingdom. A fixed salary of 1200l. a year will be paid to him, commencing the beginning of the September Term after his election.

A stipend of 100l. at the rate of 25s. per annum will be paid on a number of Fests in the School. The School accommodation is reckoned for 300, and the number of Boys at present is 202.

There are 40 Scholarships and 6 Exhibitions attached to the School. Particulars can be obtained on application to the Clerk, WILLIAM Voss, Post Office Chambers, 173, Rethel Green Road, E.

Applications, with not more than three original Testimonials (enclosed in a sealed cover, marked "Head-Mastership") must reach the Clerk not later than JUNE 6 NEXT.

The Governors will attach especial importance to evidence of administrative ability and Scholastic experience in preference to academic distinction.

Personal canvassing of the Governors will be disqualify.

ILKLEY GRAMMAR SCHOOL, YORKSHIRE.

APPOINTMENT OF HEAD MASTER.

THE GOVERNORS invite applications for the post of HEAD MASTER, which will shortly be vacant. The School, originally founded in 1607, has been re-organised under a Scheme as a Secondary School, Division B, under the Board of Education.

There is a Head Master's House, with accommodation for 18 Boarders, for whom a fee of 45l. each per annum may be charged, and provision for 100 Pupils.

The stipend is made up of 1200l. Endowment and a Capitation Fee of 3l. per annum.

The Applicant, who must not be over 45 years of age, must be a Graduate of some University of the United Kingdom. No Applicant will be disqualified by reason of his being or not being in Holy Orders.

The Head Master will be expected to enter upon his duties at the September Term 1904.

Applications, with not more than three Testimonials, should be sent to the Clerk not later than MAY 31, 1904.

JOHN W. DIXON, A.S.A., Clerk to the Governors.

2, Ashburn Place, Ilkley.

HEAD MISTRESS.—GODOLPHIN and

LATIMER GIRLS' SCHOOL, HAMMERSMITH.

THE GOVERNORS require a HEAD MISTRESS to commence duties next Michaelmas. Salary 750l. and Capitation Fees of 10l. to 20l. a Scholar as may hereafter be fixed, which will be guaranteed at first at 200l. per annum. The school will be a new one, but if successful up to 500 Girls may be reasonably anticipated when it has been fairly started.

Good Residence not free, but no Boarders to be taken. Candidates must be on Column B of the Teachers' Register. A University Degree or its equivalent and a Certificate in Pedagogy are desirable.—Apply before JUNE 7 NEXT stating age, experience, education, and other qualifications, and with copies of three recent Testimonials, to CHARLES WIGAN, Clerk to the above Foundation, Norfolk House, Victoria Embankment.

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PARIS: W. H. SMITH & SON, 248, Rue de Rivoli; and at the GALIGNANI LIBRARY, 224, Rue de Rivoli.

MS. DE CIVITATE DEI.—The French Société des Bibliophiles is preparing a Study of the illuminated MS. of AUGUSTINE'S 'CITY OF GOD.' They are very anxious to discover the actual possessor's name of the MS. of the above-mentioned Work, which was sold on May 23, 1889, by Messrs Sotheby, at the Hamilton Sale.—Replies should be forwarded to COMTE ALEX. DE LAMORRE, 5, Avenue du Trocadéro, Paris.

UNIVERSITY of BIRMINGHAM.

LECTURESHIP IN SPANISH AND ITALIAN.

Applications are invited for the post of LECTURER in SPANISH and ITALIAN. Stipend 150l. per annum. The successful Candidate will be required to enter upon his duties on October 3 next. Applications, with Testimonials and references (of which three copies should be forwarded), must be sent to the undersigned on or before SATURDAY, June 12th, 1904.

Further particulars may be obtained from GEO. H. MORLEY, Secretary.

UNIVERSITY of BIRMINGHAM.

LECTURESHIP IN COMMERCIAL LAW.

Applications are invited for the post of LECTURER in COMMERCIAL LAW. The successful Candidate will be required to enter upon his duties on October 3 next. Applications, with Testimonials and references (of which three copies should be forwarded), must be sent to the undersigned on or before SATURDAY, June 12, 1904.

Further particulars may be obtained from GEO. H. MORLEY, Secretary.

KING'S COLLEGE.

(University of London.)

The COUNCIL invite applications for the post of LECTURER in CLASSICS. Applications should be sent in by JUNE 1.

For conditions apply to the Secretary, WALTER SMITH, Secretary.

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(University of London), YORK PLACE, BAKER STREET, W.

The LECTURESHIP in LATIN will be VACANT at the END of this SESSION.—Applications must be sent by MAY 14 to the Secretary of the College, from whom all information may be obtained.

H. WALTON, Secretary.

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May be viewed two days prior. Illustrated catalogues may be had.

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LITERATURE

An Autobiography. By Herbert Spencer.
2 vols. (Williams & Norgate.)

"Le secret d'ennuyer est celui de tout dire." No such prudent reflection seems to have occurred to Spencer in leaving these thousand pages to the world. He confessed, indeed, to feeling that "a constitutional lack of reticence" was displayed throughout the book, but only for the purpose of explaining that the frankness which might add to its value in years to come rendered any appearance of it before his death undesirable. So long as he was alive, he said, he could not without an error of taste treat the public as he had treated some of his friends, to whom the privilege of reading the final proofs seems to have been accorded. Whether any of them ventured to suggest to him that while the frankness which issued in outspoken judgments on men and events would be welcome enough, the frankness which spells prolixity would not be appreciated at all, or whether, having ventured, they were snubbed for their pains, is not told. Yet if a critic is ever safe in anticipating the verdict of the public or posterity, certain it is that in years to come the mass of dull, trite, and often repellent detail in these volumes will outweigh whatever they possess of value and interest, and make them as a whole unreadable. Never has a book, of which parts at least are undeniably interesting, been so lamentably, and even painfully, encumbered with trivialities.

For all that it commands attention. Although as a literary performance the present autobiography may be contrasted, but assuredly cannot be compared, with the best of its kind; although it lacks the life and emotion that throb in the confessions of a St. Augustine or a Rousseau; although it is almost wholly wanting in the artistic skill which distinguishes the 'Dichtung und Wahrheit' of a Goethe, or the memoirs of a professed scholar like Gibbon, it still preserves an incontestable claim to respect.

It is the candid, unaffected, and entirely honest work of one who sacrificed all the common aims of mankind to the single pursuit of truth, and, while nursing, as he admits, "the desire for achievement and the honour which achievement brings," found his chief ambition in clear thinking and right action. It gives a plain and faithful account of the growth of an intellectual system which, however defective or unsatisfying, contains much that has entered into the very fibre of the age, and, when all is said, is, in scope at least, unique in the history of English thought. It relates, from his own point of view—in a manner remarkably dispassionate and detached, but with a colossal egotism, albeit an egotism of the profound and invincible kind that disarms resentment—the career, the good and evil fortune, the difficulties, the habits, the friendships, nay, the very faults and failings, of the most considerable philosopher whom this country produced in the nineteenth century. The view which Spencer took of his book is stated in its opening lines:—

"It has seemed to me that a natural history of myself would be a useful accompaniment to the books which it has been the chief occupation of my life to write.....I have attempted to give such a natural history. That I have fully succeeded is not to be supposed; but perhaps I have succeeded partially. At any rate, one significant truth has been made clear—that in the genesis of a system of thought the emotional nature is a large factor; perhaps as large a factor as the intellectual nature."

The same thought is uppermost in his final reflections. If he dwells on his physical, intellectual, and moral traits, it is to show how he came by them and what they mean.

Again, if he had an unusual capacity for intuition of cause, a synthetic tendency, an almost equal analytic tendency, together with the capacity to discern inconspicuous analogies; if he had an unusual faculty of exposition, an incurable habit of fault-finding, a disregard of authority, an absence of moral fear, and small hands, these things were interesting examples of the law of inheritance, and served to explain the intellectual and moral character, good or bad, but on the whole good, which he felt that he possessed. At the same time he could not be certain that he had fathomed the depths or seen all the sides of his nature, for the simple reason, he says, that all the opportunities for bringing them out might not have occurred.

Apparently, then, it is for this scientific interest that Spencer expected the public and posterity to read his observations on himself. He begins by devoting sixty pages to his ancestors, who were chiefly Wesleyans, and had a dash of Huguenot, and even of Hussite blood in them. That he makes the most of this fact in relation to his own characteristics need hardly be said. He passes to his childhood, and recounts with some pride that, largely owing to his innate disregard of authority, he ran away from school, and in three days walked 115 miles, with no food but bread, and two or three glasses of beer, and no sleep. The chapters in which he describes his early experience as an engineer, and indeed large portions of the first volume, stand much in need of the scissors. But there

are some striking sketches, both here and in the second volume, of contemporaries and friends—of George Eliot, Carlyle, Lewes, Huxley, Mill; there are observations that were worth making, and facts worth recording; and there are one or two stories worth telling. Seldom, however, are any of them introduced without some general reference to himself and his character. George Eliot, for instance, once remarked to him that, considering how much thinking he had done, she was surprised to see no lines on his forehead. When he told her that that was because he was never puzzled, and she retorted that this was the most arrogant thing she had ever heard, he gives as his reply, "Not at all, when you know what I mean." Thereupon he explains at length that it was never his way to puzzle out answers, and that his theories grew without conscious intention or appreciable effort. He found Carlyle "a queer creature," likely to become a bore from the "continual tirade against the 'horrible, abominable state of things.'" His visits numbered three, or at most four, and then ceased altogether. That a man could be classed as a philosopher who never set out from premises and reasoned his way to conclusions, who sneered at political economy and derided science, seemed to him absurd, and with such a man he could have nothing in common. Lewes was an attractive companion, versatile, generous, conscientious, and the fact is well emphasized that it was his 'History of Philosophy' which first gave Spencer an interest in philosophy at large. He found a good friend in Huxley, and takes a pleasure in recording a witticism at his own expense: "Spencer's idea of a tragedy is a deduction killed by a fact"; but however often his friend knocked him down in argument, he is careful to say that he as often got up again. The relations between the two, from what is said of them here, might seem to have always been cordial; but there are silences now and then where words would have been interesting, and possibly there still remains something to be said of their later relations. For Mill, in spite of some differences of opinion, which were soon arranged, he had a high regard; and in this case he offers few criticisms that have any bearing upon himself. When he records Mill's death, however, he cannot forego the wish that some one would compare Mill the utilitarian with Carlyle the anti-utilitarian.

Some other opinions may also be quoted as showing how Spencer could appeal to his constitutional disregard of authority when he failed to appreciate men in whom the world recognizes its intellectual leaders. He could not read Plato's dialogues because he found them indefinite in thought, rambling in argument, exasperating as works of art, and in sheer dramatic propriety inferior to the conversations in third-rate novels. Still he thought that there might be detached ideas in them from which he might benefit if he only had patience to seek them out. Aristotle he does not mention, and Hegel he mentions with little respect. Goethe is dismissed because his doctrine of renunciation "implies anything but a profound conception of human nature." Kant's 'Critique' he began, but did not read beyond the first few pages, and the familiar

remark about the two things exciting awe in that philosopher—the starry heavens and the conscience within—was not one, he declares, which he would make of himself. So, too, Homer, with his tedious enumerations, his absurdities, and his appeals to brutal and savage instincts, did not interest him; and from Dante, whose poetry was to him like a gorgeous but ill-made dress, he soon wanted a change.

Nowhere does he appear to have imagined that in these amazing judgments he was passing any criticism upon himself or his mind. Nowhere does he show any appreciation of the fact that, as the philosopher of evolution, he was almost completely ignorant of the evolution of philosophy. Nowhere is he conscious that history in the large sense is worth study, or, to descend to particulars, that Egypt, for instance, could be anything to the observer but “a land of decay and death,” and that Rome has other attractions than “the forms and colours of time-worn walls and arches.” His dislike of all linguistic studies he inclines to attribute, partly at least, to his “aversion to everything purely dogmatic.”

But what of the emotional factor? What of this significant element, as he called it, in the genesis of a system of thought? It is not very conspicuous in these volumes, except when he speaks of music, or of his forlorn life as a bachelor. Fine music in a cathedral awoke the awe which the starry heavens failed to produce, and that, too, when “the creed of Christendom” was something alien to his nature, and religious worship gave him no pleasure. Again and again he goes back with momentary pathos to what might have been had he not been condemned, first by his character and then by his work, to an existence starving the affections.

Nearly forty years later he had to admit that possibly fortune had favoured him in keeping him from marriage:—

“Frequently, when prospects are promising, dissatisfaction follows marriage rather than satisfaction; and in my own case the prospects would not have been promising. I am not by nature adapted to a relation in which perpetual compromise and great forbearance are needful. After all, my celibate life has probably been the best for me, as well as the best for some unknown other.”

In this connexion there are passages in the ‘Autobiography’ which cannot be wholly ignored. His intimacy with George Eliot was well known to all their common friends. They talked, walked, sang together, had many intellectual sympathies in common, and, so far as can be discovered, she had at the time of their early intercourse no other attachment of a similar kind. What does Spencer say as to the reports which were soon spread?—

“As we were frequently seen together, people drew their inferences. Very slight evidence usually suffices the world for positive conclusions; and here the evidence seemed strong. Definite statements became current. There were reports that I was in love with her, and that we were about to be married. But neither of these reports was true.”

The temptation to connect this intimacy with a passage in his ‘Final Reflections’ is very strong:—

“Physical beauty is a *sine quâ non* with me, as was once unhappily proved where the intel-

lectual traits and the emotional traits were of the highest.”

The fact that this observation is not known to apply to any one else whom he mentions has been taken in many quarters as proof that it applies to George Eliot. Possibly the inference is erroneous. If Spencer gave no indication of a serious breach with one of his oldest friends, save such indication as can be drawn from silence when he might be expected to have spoken, he could also, of course, have overcome his “constitutional lack of reticence” on a subject that must have touched him still more acutely.

Much of these volumes is occupied with the preparation of the various instalments of the ‘Synthetic Philosophy.’ His sense of achievement—for to achievement his whole life had been devoted—passed towards death into a review of all the obstacles that he had to overcome, all the pleasures that he had to forego, all the miseries that he had to bear—the fatigues, the insomnia, the stagnation of every faculty, the monotony of the end.

What advice, he asked himself, could he give to any aspirant who wished to devote himself to philosophy or some other division of literature? Even if there were something important to say, there could only be one fit answer—deterrent advice. Where there were the highest motives, and a readiness to bear losses, privations, and ridicule, it would still be needful to utter a warning that greater patience and self-sacrifice would be necessary than might prove practicable. If the goal were reached and applause gained, the satisfaction felt would be found to be relatively trivial. The most considerable philosopher whom England has lately had to show confesses wearily that, “contrasted with the aggregate of preceding pains, the achieved pleasure is insignificant.” And if the pleasure is less than was expected, there are vexations and worries which diminish it still more. Adverse and unjust criticism, gross misrepresentations, political, religious, and social antagonisms, await the successful, the victor, when his long endeavour is achieved. Yet toil and trouble, as he could not but see, were the lot of the vast majority. Only with the painter, the poet, or the musician was there no desire to be free of work; for it gave them an intensity of pleasure such as no other man possessed. The same might be true of the philosopher if he could work when he wished. As for his own lot, he could say that,

“even taking into account chronic disturbance of health, I have every reason to be satisfied with that which fate has awarded me.”

One more feature of his last thoughts remains to be mentioned—his ideas about religious institutions. With an aversion to all human follies still keen in him, he began to treat them with some toleration, and even to recognize that they were inevitable and sometimes necessary. The early impatience of religious institutions, as of other social fabrics, has disappeared, and in its place emerges a feeling somewhat akin to Schopenhauer’s suggestion that religion represents the metaphysics of the masses:—

“When the current creed was slowly losing its hold on me, the sole question seemed to be the truth or untruth of the particular doctrines which I had been taught. But gradually, and especially of late years, I have become aware that this is not the sole question.”

He came to see, in effect, that no society made any progress without a cult of some sort; that if Christianity had done little to humanize mankind, things would have been worse in its absence; that real creeds are always diverging from nominal, and that they are always adapted to their respective peoples and countries. What might not a knowledge of history have done to deepen this conviction in him! He admits a growing conviction that the sphere which creeds occupy

“can never become an unfilled sphere, but that there must continue to arise afresh the great question concerning ourselves and surrounding things; and that, if not positive answers, then modes of consciousness standing in place of positive answers must ever remain.”

This is well said, but not less well than the words in which he explains the effect of this conviction on his attitude. With a profound consciousness of the mystery that surrounds our life, and haunted, too, by the paralyzing thought that perhaps, “of all that is thus incomprehensible to us, there exists no comprehension anywhere,” he admits that religious creeds are not so alien from him as they once were.

There is much that is attractive scattered through these thousand pages, and if it could be well garnered and the chaff removed, a good book would emerge.

Notes from a Diary, 1892-1895. By the Right Hon. Sir Mountstuart E. Grant Duff, G.C.S.I. 2 vols. (Murray.)

SIR MOUNTSTUART GRANT DUFF’S reviewers must be getting to the end of their compliments. What can be said about the last instalment of his ‘Diary’ that is not a mere repetition of the praise bestowed on its predecessors? The stories, whether they illustrate history or character, are pointedly told; the literary quotations are never devoid of aptness, even if to some Sir Mountstuart’s admiration for Matthew Arnold and Madame de Circourt may appear to be rather overstrained. The two volumes before us differ from some of their predecessors in that, with the exception of a visit to Greece, they are mostly concerned with their author’s goings and comings in this country; but they are all the better for that. The talk at The Club, Grillon’s, and similar gatherings, seems the livelier from its nearness to present days, while Sir Mountstuart, as always, has been careful to eschew personalities about living people. With the aid of Debrett and a critical knowledge of tobacco, it is possible, however, to fill in one important blank in the following harmless pleasantries:—

“Speaking of a man whose name appeared amongst the names of new baronets on the 3rd inst., ——— mentioned, that a few years ago this gentleman, who was a large tobacco merchant, was making a financial speech in the House of Commons: ‘What is going on?’ said some one to a friend in the lobby. ‘Oh!’ replied the person addressed, ‘it’s only ——— taking a bird’s-eye view of the Budget!’”

In commenting on an earlier batch of Sir Mountstuart's 'Diary,' greatly daring, we assigned the primacy among his conversation-alists to the late Lord Coleridge. This time our preference is for the Duc d'Aumale. That fine specimen of a Bourbon confided to Sir Mountstuart some most interesting reminiscences of the adventures of his father, Louis Philippe, before he came to the throne, and among them this:—

"When the news of the Battle of Waterloo came to Twickenham, where Louis Philippe was then living, he took a post-chaise and drove up to London to obtain fuller intelligence. As he passed through Hammersmith, he saw an old blind man being led along the street. He recognized Dumourier, stopped, and going up to him asked if the tidings were true. 'Ah! que c'est affreux!' answered the other, his French blood getting the better of his hatred to the Napoleonic régime, 'La France est bien bas!'"

Napoleon, according to the Duc d'Aumale, rated Dumourier's abilities above those of any of the revolutionary generals who preceded him, including Moreau and Hoche—a judgment in practical agreement with Carlyle's opinion of that "Swiss of Heaven."

Another soldier, General Lee, is, on the unimpeachable authority of Mr. Lincoln, the recent American Minister, deprived in these pages of certain dramatic phrases attributed to him by historians:—

"Only three persons were present when Lee surrendered: Lee himself, General Grant, and I, who was the *aide-de camp* of the latter. What really passed was this: Lee came in superbly dressed, and wearing the sword which had been given him by the ladies of Richmond. General Grant and I had been separated from our baggage, and had on the clothes we had been wearing for a week. General Grant jotted down the heads of the terms of surrender upon a piece of paper. Lee made one or two alterations, also in pencil, and gave the paper back to Grant, who said: 'Yes, that'll do. Now let us come to luncheon.'"

But military figures are not the only ones to crowd Sir Mountstuart Grant Duff's canvas. He tells some capital Disraeli stories, though some of them have already appeared in versions differing as to details. Mr. Egerton, our Minister at Athens, gave him what is evidently the correct rendering of an anecdote usually placed, exchange of maps and all, in the room where the Berlin Congress met; while yet another variant of it is that Gortschakoff had two maps prepared, one which the British plenipotentiaries were to see, the other for his private information, and that, being very short-sighted, he handed the wrong one to Beaconsfield:—

"My companion told me that one day, at the Berlin Congress, Gortschakoff was describing a boundary line, when he was interrupted by the English representative, who, with a map before him, said: 'No! no! that's not right; it runs by such and such places.' 'Nous sommes trahis,' whispered Jomini to Schouvaloff, 'Il a notre carte.' No one, however, had betrayed anything; but Lord Beaconsfield and the representative of Russia had seen each other that morning and had accidentally exchanged maps. 'Such is the way,' remarked Schouvaloff, when he told Mr. Egerton the story, 'in which the affairs of the world are conducted.'"

Freeman, as may be imagined, did not waste eulogies on Beaconsfield in his correspondence any more than in his public speeches. A letter of his was once

quoted at The Club, in which the historian of Sicily remarked:—

"I have been occupying myself very much of late with the reign of King Roger. He had a Jew Prime Minister, of whom he thought very highly at one time, but eventually burned him. Are not,' he added, 'all these things set forth for an example?'"

Browning, as the world is fairly well aware, never minded telling a story against himself. Lord Aberdare, who annotated Sir Mountstuart's 'Diary,' sent him the following comment on an entry of some two years earlier:—

"Browning referred readily to the charge of obscurity against his poetry. He once told me, after repeating a story Wordsworth had told him illustrating his own strange want of humour and wit, that Wordsworth after all was unjust to himself, for that on hearing of Browning's engagement to Miss Barrett, he had said, 'Well! I suppose they understand each other, although nobody understands them.'"

Another admirable revelation of self is this of Tennyson's:—

"Dr. Parry told us that Tennyson had said to him, and said with truth: 'Browning is devoted to music, and knows a great deal about it; but there is no music in his verse. I know nothing about music, and don't care for it in the least; but my verse is full of music.'"

But it would be unfair to borrow further from Sir Mountstuart. His stories are at their best, it seems to us, when read as set down in the 'Diary,' and any attempt to arrange them in sequence is only to their injury. Their variety is, indeed, one of their principal merits, since while one page deals with some point of scholarship the next does not scorn a clever pun. Our one grumble is that while, after a little thought, it is easy to identify the particular Pope in Sir Mountstuart's mind, he is apt to be rather confusing with his Bishops.

The New American Navy. By John D. Long, Secretary of the Navy 1897-1902. 2 vols. (Grant Richards.)

MR. LONG held the important post of Secretary of the Navy of the United States at a very critical period in the history both of it and of his country, so that when he brings out a book with the title quoted above, public expectation is naturally raised in the hope of clear accounts of what was done and what was intended; nor do we think that, in this instance, reasonable expectation will be disappointed. A judicious and honourable man in the position of the writer is clearly bound to a certain degree of reticence; but we do not find that Mr. Long has interpreted this obligation in any narrow spirit, and his book strikes us as honest and candid. Of course, being written by an American for Americans, it contains things which an Englishman under similar conditions would have expressed differently; but that is not a point of first interest to a reviewer, who, in regard to a work of this importance, is more concerned with matter than with manner. One statement alone we feel bound to protest against: the familiar and very often repeated statement that the battle of Manila Bay was won by "American valor." In fact, such a statement must strike any impartial reader as absurd when compared with the account of

the battle itself and the immediate results of "seven men slightly wounded and no damage of any account to our vessels" on the one side; and on the other, "ten ships destroyed, three batteries silenced, and 381 killed," to say nothing of very many wounded. No doubt the "victory, at the outset of the war, produced a moral effect of incalculable advantage, and demonstrated to the world the powerlessness of our enemy." But few battles are won by mere valour; and at Manila the brightest display of valour was given rather by the "powerless enemy," who, in the dire straits to which they were reduced, seized the "opportunity to show to Spain and to the world how bravely a Spaniard could die." That the Americans were better sailors, better engineers, better gunners, and had better ships, better engines, and better guns, was clearly demonstrated; but a crushing victory over a half-armed, untrained enemy is no proof—if anybody supposed that proof was wanting—that, when duty and honour demand it, Americans can meet death like brave men. With this exception, the story of the war with Spain is very well told; and more especially in the pages which treat of the Atlantic and West Indies, of the blockade of Cuba, of the watch off St. Iago, and the final destruction of Cervera's squadron, all is excellent. We have, indeed, already, in Capt. Mahan's 'Lessons of the War with Spain,' had a fair insight into the political causes of the American strategy, which, on purely naval considerations, appeared erratic. But Capt. Mahan, who was a member of the advisory board, when writing five years ago, did not feel at liberty to tell the complete story, which Mr. Long now supplies. It is intensely interesting, and must appeal especially to ourselves, as showing how, in a democratic country, considerations of the soundest strategy must—possibly at great risk—be sacrificed to national panic or national sentiment. Cuba was the natural objective of the American strategy, which would have begun by a concentration of the fleet at Key West. This, however, says Mr. Long,

"was not regarded with satisfaction by the timid among the inhabitants of our seaboard. Apologies are profuse now for the fears of Spanish bombardment entertained by certain coast cities and towns; but in April of 1898 there was insistent demand for protection, and the department was compelled to modify the rule of concentration adopted as the guide of its conduct during the war."

Later, when it was known that Cervera was in the West Indies, the mind of the public was easy; the *ignotum*, ceasing to be *ignotum*, ceased also to be *terrible*.

But interesting as is the story of the Spanish war as told by Mr. Long, by far the most interesting and most important part of the work is his account of the building and organizing of the "New Navy." It was in 1882 that the Government of the United States began to realize that their navy, in its existing condition, was little more than a make-believe; that, small as it was, its ships, engines, and guns were alike obsolete. Certain new ships were ordered to be built, and powers were given to an "advisory board," consisting of three executive or—in the language of the United

States—line officers of the navy, a chief engineer, and a naval constructor, together with two civilians—a naval architect and a marine engineer; and, as secretary to the board, Assistant Naval Constructor Bowles—now Rear-Admiral and Chief Constructor of the Navy—who had then just returned from an advanced course of study at the Royal Naval College at Greenwich, where he was, we believe, a pupil of our late Chief Constructor, Sir William White. A beginning was made, but financial difficulties, such as the failure of a contracting firm, delayed the work, and the great questions of propulsion—sail *versus* steam, and single screw *versus* twin screws—had not been settled. One party clamoured for more sail power for the new ships, another for less; and the quarrel took time. There were, of course, many experiments and many failures, and much girding at the Department. Do we not know it all? We, too, have seen these things. The result, however, was that by the middle of the nineties a small but increasing number of effective battleships and cruisers was being got together. So many of the difficulties in the way of the Government have such a near resemblance to those that have been experienced here, that they seem to give one more proof of the effective unity of the two peoples, notwithstanding the very large proportion of Dutch and German names among the eminent officers mentioned by Mr. Long. There, as here, it was eventually decided that the work should be largely done by contracts to home firms, and thus “bring about the creation of armour and gun-steel plants in the United States”; and after many delays and disappointments, and on the definite understanding that they should immediately establish the necessary plant, “a contract for 6,000 tons of armour was given, in 1889, to Messrs. Carnegie, Phipps & Co., the largest steel manufacturers in the United States.”

“The New Navy comprises to-day one hundred and seventy-two steel ships, nineteen of which are battle-ships of the first, and one a battle-ship of the second class; ten armoured cruisers.....twenty-six protected and unprotected cruisers.....The cost of these ships approximates \$275,000,000 (£55,000,000sterling)—a small part of the wealth of our country. With the exception of a few million dollars, all this money has been expended in the United States. The money disbursed for the creation of the New Navy has thus been distributed among our own citizens.”

In point of material force it thus ranks next after France; that is, in point of size, third among the navies of the world. In point of efficiency, with the limited means at the disposal of the Department, it has always stood second to none; and quite recently great and almost revolutionary efforts have been and are being made to raise the standard to a still higher level. Many of these correspond so closely with changes that are only now beginning to take effect in our own service, that it seems at first sight as if one was copying from the other; and as the Navy Department of the United States has moved first, the inference has been that our Admiralty has been meekly following the lead. No one who has watched the trend of naval opinion during the last thirty years is likely to

admit this. During a great part of that time—certainly since Sir Cooper Key was President of the Royal Naval College, and while Rear-Admiral Bowles was a student there—the principle of these changes has been a subject of frequent discussion, the basis of argument in their favour being that the command of a ship of war must necessarily be vested in the commander of her fighting power; that the experience of ages and a comparison of the early English and Spanish methods show that it is essential for the commander of the ship to have the entire control of the moving power; and that, just as soldier officers put on board ship to direct the fighting were obliged to become seamen, so it would eventually be found that sailor officers must become engineers. This argument was more and more strengthened as, year by year, the use of sail-power in the navy decreased, as not only the relative, but also the absolute use of steam and of hydraulic and electric power increased; and thus the changes ordered last year, though not actually made till the state of the navy was crying aloud for them, had been really in the air for some years. It is impossible to doubt that the Navy Department of the United States had been following this trend of naval opinion here, for the questions at issue were very much the same in both navies. That the results reached in the two countries should be very much the same is not to be wondered at, and if the U.S. Navy Department found it possible or necessary to give them effect sooner than did our own Admiralty, the reason is that their navy was in a state of transition, and when a new scheme for the entry and training of officers had to be set forth, it was as well to do at once what, it was evident, had to be done very shortly. But it is most interesting to note that the actual scheme adopted was drawn up by a “line” officer of the highest distinction—one whose name is perhaps more widely known than that of any other officer on the active list of the U.S. navy—Rear-Admiral Robley Evans.

The Gospel and the Church. By Alfred Loisy. Translated by Christopher Home. (Isbister & Co.)

M. LOISY'S book is an effort to refute the principles which Prof. Harnack adopted in his attempt to solve the question, What is the essence of Christianity? Prof. Harnack's method was to select from the reports of the life of Jesus in the Gospels one or two of His sayings which he considered true for all time, and applicable to all the ages and stages of humanity. In this way he thought that he separated the kernel from the husk. These truths are the fatherhood of God and the infinite value of the human soul. His definition of the essence of Christianity, says the abbé, rests “on a very small number of texts; virtually, indeed, on two passages”: “No man knoweth the Son, but the Father: neither knoweth any man the Father, save the Son,” and “The kingdom of God is within you.” M. Loisy, on the other hand, maintains that “in the Gospels there remains but an echo, necessarily weakened and a little confused, of the words of Jesus,” and that in fact we cannot learn from the Gospels what the

essence of Christianity is. The Gospels present only opinions coloured by the wants of the time and of the country in which they were enunciated, and cannot therefore be permanently true in the form in which they were presented. They also contain, according to M. Loisy, only the germs of Christianity, not Christianity itself. Christ Himself remained a Jew to the end of His days on earth, conforming to Jewish ritual and holding Jewish opinions. Christianity starts from His resurrection, and the essence of Christianity can be properly handled only if the conception of evolution is applied to it. He blames Prof. Harnack for failing to apprehend and work out this idea. “Herr Harnack,” he says,

“does not conceive Christianity as a seed, at first a plant in potentiality, then a real plant, identical from the beginning of its evolution to the final limit and from the root to the summit of the stem, but as a fruit, ripe or rather over-ripe, that must be peeled to reach the incorruptible kernel; and Herr Harnack peels his fruit with such perseverance that the question arises if anything will remain at the end.”

And he explains his own position thus:—

“To understand the essence of Christianity we must look to those vital manifestations which contain its reality, its permanent quintessence, recognizable in them, as the principal features of primitive Christianity are recognizable throughout their development.”

And further, he says:—

“The historian will find that the essence of Christianity has been more or less preserved in the different Christian communions.”

M. Loisy affirms that this evolution is to be seen completely in the history of the Roman Catholic Church. In the New Testament there is only the germ—the present century exhibits the full development. “To be identical,” he says,

“with the religion of Jesus, the Catholic Church has no more need to reproduce exactly the forms of the Galilean gospel, than a man has need to preserve at fifty the proportions, features, and manner of life of the day of his birth, in order to be the same individual. The identity of a man is not ensured by making him return to his cradle.”

M. Loisy follows two lines of attack on Prof. Harnack. He tries to refute him from the Gospels and from the history of the Church. He has himself formed a low estimate of the historical value of the Gospels. They cannot be regarded “as a definite expression of historical memories.” They contain numerous contradictions, and in regard to the Gospel of St. John he says:—

“Viewed as history, the point of view of the Gospel of John is incompatible with that of the other Gospels, and a choice has to be made.”

He states concisely his reasons for this opinion; but he had already discussed the subject more fully in his larger work, ‘Le Quatrième Évangile.’ Still, the Gospels represent the opinions that prevailed at the time when they were written, and express especially the expectations of the early Christians. Now the doctrine which stands most prominently forward in these books is the doctrine of the Kingdom of Heaven. Christ inculcated the belief that after His death He was to rise again, and that within the lifetime of many who heard Him He was to return in power and glory and establish the Kingdom of God on earth.

All the elect were to be gathered from the four winds of Heaven. All the wicked, with the Devil himself, were to be destroyed, or, at least, vanish entirely from the earth. There was to be no poverty, no marrying or giving in marriage. The bodies of the elect were to be pure and free from all desires. Since this was to happen, the abbé thinks it a fair inference that Christ could not have thought of a church of the future or made any regulations for it in His lifetime. He Himself was to be King of the whole people, and they were all to do the will of God and trust His Son. To suppose, then, that the sayings of Christ could apply to the future of the sinful human race is to suppose what is contrary to the direct inferences that must be drawn from the belief in the Kingdom of Heaven. Even Prof. Harnack's interpretation of one of the principal texts, Luke xvii. 21, on which he bases his idea of the essence of Christianity, is dismissed as inconsistent with the right conception of the Kingdom of God. "Its authenticity," M. Loisy says, "is not very certain, or its meaning very clear." The most probable rendering of the words is "The Kingdom of God is in the midst of you," and the writer wished to say, as the context seems to show, that "the kingdom will come when it is least expected, and before there is time to announce that it has appeared in this place or that."

M. Loisy exhibits great clearness in his exposition of the arguments which he draws from the Gospels. In his argument from evolution he does not show the same thoroughness of investigation or mastery of historical details. His ideas of the history of the Church are those of Roman Catholics. But he differs from some Catholics in many respects. He maintains that the Church owes its present existence to its adaptability. It has changed its "ritual, its doctrines, its practices, to suit the necessities of each age." "The power," he says,

"of adaptation recognized in the Roman Church is its best title to the admiration of the impartial observer. It does not follow that the Church alters either the Gospel or tradition, but that she knows how to understand the needs of the time. It cannot be too often repeated that the Gospel was not an absolute, abstract doctrine, directly applicable at all times and to all men by its essential virtue."

The Church has changed continually, and it must change if it is to continue to exist. "The faithful," he says,

"do not exist for the sake of the hierarchy, but the hierarchy for the sake of the faithful. The Church does not exist for the sake of the Pope, but the Pope for the sake of the Church."

And in regard to the Church he affirms that it "has not always been a political power, and may cease to be one."

The dogmas of the Church are also a development, and are not to be found in the New Testament. "The teaching," he says, "of the Saviour would be searched in vain for a doctrine of sin and of justification," and, "Doctrinal Christian development was inevitable, therefore, and in principle legitimate."

The ritual of the Church, also, is the result of evolution. It was not in the New Testament. "It may be said," he asserts, "that Jesus in the course of His ministry neither prescribed nor practised any external

rite of worship which would have characterized the Gospel as religion. Jesus no more decided the form of Christian worship beforehand than He laid down the constitution and dogmas of the Church. The reason is that, in the Gospel, Christianity is not yet a religion with a separate existence."

M. Loisy acknowledges the fact that his ideas of evolution are not those of his Church:—

"It is easy to say that the Catholic Church does not even recognize the existence of this development, and condemns the very idea of it. Perhaps it would be nearer the truth to say that she has never had consciousness of it, and that she has no official theory concerning the philosophy of her own history."

This short and imperfect summary of M. Loisy's views is sufficient to show how bold and daring his book is. It is not surprising that it has attracted the attention of Roman Catholic authorities and dignitaries. He himself has printed in his 'Autour d'un Petit Livre' some of the denunciations that have been hurled against him. But it is not difficult to see how he believes that he has done good service to his Church, and he quotes in that book a few who wish him well.

The translation is good, but occasionally the rendering is somewhat free. Thus, in the passages quoted above, M. Loisy employs *fatal* where the translation has "inevitable." "Fatal" means inevitable, but something more. "Il est vrai" is rendered "it may be said," "on dit volontiers" "it is easy to say," and similar slight shades of difference occur throughout.

NEW NOVELS.

The Bindweed. By Nellie K. Blissett. (Constable & Co.)

'THE BINDWEED,' which owes its title to a play on the heroine's name, is unmistakably an historical novel, although the history it deals with is but of yesterday. The scene is laid in "Khristovitz," a city whose real appellation is not far to seek, and the subject is that royal love story which less than twelve months ago reached its tragic culmination in the murder of a king and queen by their insurgent subjects. It is a theme which seems ready made to the novelist's hand, and Miss Blissett proves herself equal to it. Both in her presentation of the actual facts of the tragedy and her conception of the influences which brought it to pass (Russian diplomacy being, in her view, the chief of these) she shows a power of description and imagination which entitles her to a high place amongst writers of successful historical fiction. The characterization is in many cases excellent, and the whole atmosphere is skilfully steeped in the half-barbaric charm of "grim, savage, yet beautiful Khristovitz," the "city where East and West mingle strangely on the frontier of a world of dreams."

The French Wife. By Katharine Tynan. (White.)

THIS is a rather misleading title for what is in fact a study of Irish life in one of its latest phases—the good work, namely, carried on by the Agricultural Department under the auspices of a justly distinguished public man, who seems to have in some measure

suggested the character of Mrs. Hinkson's hero. The novel contains many flashes of Irish humour, some charming descriptive passages, and subtle delineation of national characteristics. But, on the whole, the atmosphere is less that of Ireland than of the optimistic novelist's Utopia, the land where heaviness only endures for a night, where good intentions are rewarded as they deserve, where love always leads to marriage, and marriage never ends in repentance.

The Washingtonians. By Pauline Bradford Mackie (Mrs. Herbert Müller Hopkins). (Bell & Sons.)

A CERTAIN obscurity as to places, dates, and plot makes it difficult for the reader to fix his interest in this story of love and higher politics. In the first few chapters there seem to be many fresh starts with a story and nothing to show what is to be the main theme. There are plenty of sketches of life in and near Washington, and one is willing to accept them as true pictures, and pleased that the general impression should be favourable. But the period seems to be that of the war time, forty years ago, so that the story is semi-historical, and can hardly be drawn from the writer's experience. In a lady's novel it is only natural that a good deal of care should be expended on love and dress and the look of things, but one would like to be able to concentrate one's sympathies, and though, as Emerson says, all the world loves a lover, it does not love him or her in gross, but prefers to follow the fortunes of one couple at a time. Then, too, a good story of a run for the Presidency of the United States would be acceptable enough, but if it interrupts a love-story it is only a bore. It would require more skill than Mrs. Hopkins has shown to mix the two things successfully.

People of the Whirlpool. (Macmillan & Co.)

THE whirlpool is New York, and the book which deals with the people of it is open to something of the same sort of comment as 'The Washingtonians.' It has no clear plot, but is a series of ill-connected episodes or sketches of life and manners, and makes too heavy a demand on the reader's attention. Each chapter calls for a fresh effort. In reading the ideal novel the reader longs to skip and dare not, but there is nothing in 'People of the Whirlpool' to hurry one along; the reading is all collar-work. A good deal of it is in the form of diary and letters—a much more difficult sort of composition than the author seems to think it is. To put down whatever comes into one's head has a lamentable effect; to produce with success the illusion that one has done so is a very different thing. There is all the difference between the hasty scrawls of an untrained amateur and the rapid sketches of a consummate artist.

Isolée. By Brada. (Paris, Plon-Nourrit.)

"BRADA" has excelled herself in her new novel, which is the best by her that we have seen. It is not, like some of her books, suited for young persons, but is an uncompromising novel of real life, chiefly laid in the seamy side of London society about

twenty years ago. Real people are introduced, although most of them are dead; for example, a distinguished ex-diplomatist, who was a popular figure in the London of a quarter of a century ago when he made his rare appearances in a climate which he disliked, and whose Christian name of Percy, by which he was known to his friends, is given to the gentleman with a different surname who figures, to his advantage, in "Brada's" pages. Mrs. "Lazarelli," who appears as the genial hostess who invented cards on Sunday in South Kensington, will also be recognized by a large circle of acquaintance. The strong points of 'Isolée' are the power of character-drawing, and the separate life of a great number of different personages, perfectly preserved throughout the development of the plot. When a novelist has once been classed in a secondary position, it is almost impossible to move him or her out of it into the first; but if this were a novel by a beginner it would, we think, be accorded high rank, although the heroine is disagreeable and the plot becomes commonplace towards the end, and is simplified beyond nature by timely deaths and such-like machinery.

SPORTS AND PASTIMES.

Big Game Shooting and Travel in South-East Africa, by F. R. N. Findlay (Fisher Unwin), is a substantial volume (it weighs over three pounds), and contains the better part of a hundred illustrations from photographs, which are mostly poor and indistinct. The book consists of close on three hundred pages, in addition to a useful appendix and index. It describes with sportsmanlike fervour and enthusiasm the successful hunting and slaughter of big game, and the accumulation of great masses of trophies. There are few pages which do not describe the killing of some animal, and the author appears to have been very successful with his Mausers and Express rifles. On the other hand, some will surely resent that constantly reiterated note in this book, which is suggested by its motto, on the duty of arresting the extermination of big game, and such statements as that on p. 33, that "zebras should not be shot merely for sport." One does not know why, in view of this statement, the author and his friends ever shot zebras, but they certainly did shoot a good many.

"Hearing an unearthly noise in the thicket on one side of the path, I proceeded in that direction, and presently found myself surrounded by a colony of little greyish, long-tailed Mozambique monkeys. I fired at one of them with the Mauser, and the poor little fellow fell to the ground from his lofty perch high up in a forest tree, and soon closed his bright eyes for ever."

There are many such passages as this in the volume, and they exemplify an irritating kind of inconsistency—a sort of sentimental self-delusion which can hardly be agreeable to sportsmen. Mr. Findlay can scarcely suppose that he rendered science any service, or added to the sum of human knowledge in any way, by potting *Cercopithecus pygerythrus*. On the other hand, if he shot it for shooting's sake, for sport, then the "poor little fellow" and the "closed his bright eyes for ever" are impertinences.

The chapter entitled 'Tracking Wounded Buffalo,' which deals with the author's hunting in the neighbourhood of the broad Madingue-Dingue River, conveys a good idea of the abundant tropical life in this part of Portuguese Africa. The rivers are crowded with fish:—

"The boys entered the water and chased the fish into a corner, and simply scooped them out. They must have secured fully a hundred. It was amusing to see a couple of them staggering under their loads of big, black, evil-looking fish strung to the end of a pole."

Mr. Findlay is a successful, experienced hunter, and writes of things African as a man does of his own country. Possessing these qualifications, he apparently saw no necessity for acquiring the rudiments of the author's art before setting out to write this book. It is full of real and interesting experiences, but these are poorly strung together, and do not make so good a whole as a tenth part of them would have made in the hands of a capable literary craftsman.

There is one very interesting and ably written chapter, entitled "'Trek-bokken," or Migratory Springbucks (*Antidorcas euchores*). This consists of an account written for the *Zoologist* by the author's uncle, Mr. S. C. Cronwright-Schreiner, of what is justly called "one of the most wonderful zoological phenomena in the world." The reader is asked to picture to himself the appearance of half a million migratory springbucks trekking in a solid mass. Another interesting chapter is contributed by the author's aunt, Olive Schreiner. This is called 'Waste Land in Mashonaland,' and advocates with force and spirit the establishment of some sort of a reserve in South Africa upon which the rifle should never be heard, and the man of science, rather than the hunter, should seek and find gratification; in short, a vast zoological garden and preserve, from which lesser zoological gardens could be stocked. The author backs this up in an "humble effort" of his own. He is almost painfully humble whenever he touches that point at which the tastes and interests of the disciples of sport and of humanity clash. The chapter on 'The Mauser Rifle as a Sporting Weapon' is useful, and a strong tribute to its virtues as a lethal instrument. The reviewer is inclined to think better of the Lee-Metford than the author is, yet would be very sorry to form a target for the author's Mauser at anything under a couple of miles or so.

Fishing Holidays, by Stephen Gwynn (Macmillan & Co.), is a collection of twelve short essays or articles, some of which have appeared in magazines. The scenes are chiefly confined to the small rivers and lakes in Donegal, Kerry, and Connaught, with which the author appears to have intimate acquaintance. Like many anglers, he has good powers of observation, and like a more select few he is able to record the results clearly in an interesting and agreeable style. He explains that as regards instruction in the mysteries of the craft no pretension is made, his object being the reader's entertainment; and it may at once be said that he has amply succeeded. Yet he touches in his own way on controversial matters, appearing to follow, though with saving misgivings, the theorists who maintain that salmon do not feed in fresh water, whilst on the matter of dry-fly or wet-fly for trout he thus moralizes:—

"It is a fine question, and one that goes deep into the metaphysics of angling, whether it is better to fish for the seen or the unseen. Your dry-fly expert, of course, has no doubts; for him, as I understand, fishing is a kind of stalk. He goes to the river, marks his fish rising, and then warily proceeds to angle for the creature. We, in the country where I learnt the business, walk more by faith; we fish where trout should be, with the flies that they are likely to fancy. And though the other procedure sounds (and is) more skilful and more delicate, yet half the charm of angling lies in its uncertainty, its wide field for expectation, and this to the dry-fly fisher must be narrowly limited."

But the author is rather a general angler than a trout fisherman pure and simple; he says, and with reason:—

"My holidays should be spent always, if I could compass it, near a stream where white trout abound. There is to my mind no fish so game to play, so pleasant to fish for, or so delicate to eat."

Nor is he blind to the charms of sea-fishing, as his excellent chapter 'With the Pilchard Fleet' testifies; in short, the volume may be commended as an agreeable companion in lodge or hotel by the waterside, to be afterwards relegated to an honourable position in the angler's library.

Mr. W. Earl Hodgson's attractive little book called *Trout Fishing* (A. & C. Black) is in more ways than one remarkable. In the first place it opens with 'The Book of Flies,' a page being devoted to each month from March to September inclusive, on which are exhibited the patterns deemed most suitable for stream and lake. In the choice of these the author was assisted by Mr. William Senior, who for many years was angling editor of the *Field*, and is now its editor in chief, and the list cannot be deemed scanty. But the feature of these pages is the fidelity with which the colours are reproduced. Concerning this Mr. Hodgson says:—

"Within recent months, happily, there has been much progress in the methods of reproducing coloured pictures; and I am confident that the effort in this volume will be found successful. Through the influence of the publishers, Messrs. A. & C. Black, who have taken a kindly and very gratifying interest in this book, sparing no expense of trouble or of money in its production, I have had high good fortune."

In surmounting the difficulties in respect to colour, the artist being Mr. Mortimer Menpes. It may be safely asserted that the standard reached in these illustrations of flies has never before been attained; for practical purposes it is sufficient, because any capable fly-tier could copy the fly from the pattern; artistically, the only general defect observed is a certain loss of daylight and occasionally of definition, which perhaps may be preserved as methods are improved. But present results will be hard to beat.

In the next place, the discourse on angling covers an unusually wide field; it is sometimes serious, at other times gay, and occasionally the reader may doubt which mood prevails. The author's sympathies are rather with the wet-fly than with the dry-fly fisherman, and he is so far right that there is time and place for both, just as fishing up stream or down stream may be preferred according to circumstances. The real artist is he who, being master of all methods, selects the best for the time being. Mr. Hodgson has his favourite fly, "Greenwell's Glory," whose name he considers aggressive, because there is no green in its composition. What would the worthy Canon say to such an explanation? The author further has much to propound concerning Sir Herbert Maxwell's ideas of trout being colour-blind, and salmon not feeding in fresh water; of the views of Lord Granby, Sir Edward Grey, Mr. Sydney Buxton, and other writers. Then suddenly, after discourse on the weather, the wind, and the light, we are launched into the 'Argument from Design,' and the important question whether "the First Cause intended trout to be caught by the methods of sport, so that men might find pleasure in the capture of them?" Soon we make the acquaintance of the anthropomorphist and the agnostic evolutionist, and are invited to reflect on some of their unconsidered trifles. All this may be recommended on the well-worn principle of combining amusement with instruction, and it is all readable; so, too, are the angling stories, which, as is reasonable and appropriate, verge occasionally on the poetical. The book is well printed, has handsome margins and an index, being altogether an attractive addition to the angler's library.

The volume of the "American Sportsman's Library" entitled *Musk-Ox, Bison, Sheep,*

and Goat, by Caspar Whitney, G. B. Grinnell, and Owen Wister (New York, Macmillan Company), consists chiefly of descriptions of the animals mentioned as they were in the days when they flourished and might readily be found. It strikes an ordinary sportsman as odd that any amusement could be got from hunting the musk-ox. It lives chiefly in the Barren Grounds, a dismal waste, in summer a mosquito-infested swamp, more or less navigable by canoes, in winter frozen and covered with snow. The explanation which alone seems reasonable is that love of exploration induced men to go there, and necessity demanded meat which the unfortunate animal supplied. It appears to be as stupid as it is ungainly, whilst of the sport Mr. Whitney says:—

"One day's hunting is about like another. There is nothing to kindle the eye of the nature lover..... We encountered about one hundred and twenty-five musk-oxen, killing forty-seven, and I did not see one that even suggested the charging proclivities for which it is given credit. They stand with lowered heads, making a hook at the dogs that are nearest, and on occasion making a movement forward, practically a bluff at charging, but I never saw one really charge a dog, much less a man."

They seem ordinarily to be brought to bay by dogs, which they face in a ring, tails inwards, and are shot down as they stand.

Even to a less degree was the destruction of the bison entitled to rank as sport; it was mainly butchery, often wanton and without excuse, unless that may lie in the fact that land is more profitably occupied by the settler and his cattle. Even then one cannot help regretting that the bison is all but extinct, specially as it seems to have bred a useful progeny with domestic cattle.

The mountain sheep, on the contrary, protected as it is by the difficult nature of the hills on which it is found, affords fair practice for shooting and stalking, here described as an "elaborate 'sneak,' crouching and stopping, and generally manoeuvring among stones, gravel, and harsh tufts of growth; so did we come with splendid caution upon where the sheep had been, and, lifting our heads, beheld the vacuum that they had left, and themselves contemplating us from the extreme top of the mountain. I am sure that you know how it feels to have your foot step into space at what you thought was the bottom of the staircase. There is a gasp of very particular sensation connected with this, and that is what I had now, followed at once by the no less distasteful retrospect of myself with my half-cocked rifle, crawling carefully for yards upon my belly, while the sheep watched me doing it."

Who that has followed such game can help sympathizing? It is part of a pathetic tale by Mr. Wister of failure, better told than many chronicles of success.

Finally, the white goat, said to be an antelope belonging to the same group as the serows known to Himalayan sportsmen, shares with the sheep the protection due to difficult ground, but is less wary and comparatively easily shot if approached from above. The volume is sufficiently illustrated, and there is an index.

ENGLISH CLASSICS AND CRITICS.

The Complete Works of Henry Fielding, with an Essay by W. E. Henley (Heinemann), is the first instalment of the "Pickering Club Classics," which, says the publisher's announcement, "will contain only complete unabridged works, edited by the foremost critics of the day, and illustrated with superb plates in photogravure." This present set is limited to 375 numbered copies for Great Britain, and contains sixteen volumes, of which the novels occupy seven, the plays and poems five, the legal writings one, and the miscellanies three. Bound in red and gold, it makes a handsome appearance, and the type chosen is clear and good. The illustrations are a very attractive feature, including a wealth of contemporary reproductions of persons, characters,

and buildings. Thus, in 'Tom Jones' we are presented with the work of Hoppner, Borel (1788), Rowlandson (1798), Gravelot, Rooker, Moreau, and Downman (1789). The inscription at the bottom of these pictures "Croscup & Sterling" suggests a fact nowhere stated, that this edition is of American origin. This is further certain from such references as "New York" in brackets after Mr. Dobson's study of 'Fielding' in our own "English Men of Letters Series." The paper, too, has a smell which we associate with Transatlantic books, and produces blots when treated with the finest pen and ink. We hope that the mistake in vol. xvi. of the copy sent us is not general, for it is annoying to find p. 164 ('Examples of the Interposition of Providence') joining abruptly on to the 'Voyage to Lisbon,' p. 245, which continues till p. 260, when we get p. 181, the preface to the same. We could possibly, though as book-lovers we should regret it, do without some of the Providential instances; but to lose several pages of Fielding's admirable posthumous work is a serious matter. This same volume contains Henley's essay, a short genealogical study on the 'Descent of Fielding' by Mr. Fox-Davies, and 'A Bibliographical List of First Editions.' The essay is a vivid piece of writing, full of spirit and enthusiasm, but singularly wayward and marred by the constant depreciations of other authorities, and of modern men of letters too, which it includes. The critic agrees with Mr. Dobson and Prof. Saintsbury on most matters, but his point of view outsteps the limits of reasonable protest against conventional views and reticences. Here is a note: "That old affair of Mrs. Potiphar's goes on until this day." Again we read:—

"As a Person of Consequence in letters once said to me: 'In Joseph Andrews the old man (he talked of Fielding ætæta. thirty-five as "the old man") got his hands right into the guts of Life.' That says anything there is left to say about this gamesome and delightful Epic of the Road. And it may stand here for all the critical rubbish which I might, but will not accumulate about it."

What are we to say of such a passage? It might be a piece of bluff by a writer who knew little of his subject, and so is hardly fair to one who undoubtedly knew a great deal. We prefer to say as little as possible: that the conversational style is, on Fielding's own showing, unsuited to literature and criticism, unless it is tempered with the rare and playful grace of a master; that it is possible without writing in a gross, animalistic vein to appreciate Mrs. Slipslop as highly as Mrs. Grundy; and that the style represents the author's latest and to us least fortunate manner. It has not had imitators, and may be now happily dismissed. Henley had merits on which it is more pleasant to reflect. The goddess of sentimentality who proffers such lavish rewards to modern purveyors of literary wares shrinks back for once affrighted and defeated. And if we get but little about Fielding's four great novels, the essay is full of sidelights of value. We find, for instance, a most discriminating eulogy of Colley Cibber, whose autobiography is justly acclaimed as remarkable, and will, we doubt not, when it is revived, receive something like due recognition. It is a pity that so little is said of Fielding's minor pieces. They may be minor, but they would shine in comparison with most of the journalism of today. The essay is hardly a critical survey of the corpus of Fielding's writings, and leaves us in the dark as to many debated questions, problems of imitation and influence.

Fielding was, of course, an excellent classical scholar. He devoted a whole chapter of 'Tom Jones' to a discussion of classical reminiscences; he was a prose Homer in similes of classical expanse and felicity; he had a hand in translating Demosthenes and Aristophanes, paraphrased Juvenal, and delighted in Latin quotation. This being so,

we think it a distinct detriment to an edition which claims to be worthy of him that the printing of the Latin and Greek which occur should be so carelessly done. It constitutes an eyesore, if not a disgrace. The 'Veroniad,' which has many classical references, simply swarms with errors, and other parts of the 'Works' are little better. Leaving mistakes in accents and punctuation unnoticed, and counting a word which is wrong three times over as only one mistake, we noted sixty errors in a short time, when we left off counting. It does not appear that these volumes have been properly supervised at all. There was a mistake in the first French quotation we looked up, too. What, we wonder, is Messrs. Croscup & Sterling's idea of accuracy? Is it not worth while to employ a competent editor, or at least a corrector of the press, for such books as this? There are some excellent notes by Mr. Dobson on the 'Voyage to Lisbon,' but we hardly think that he can have seen the volumes as a whole. It is a pity, for this set of Fielding is admirably illustrated, the most complete we know, more so than Stephen's, though by no means absolutely complete. It does not, we think, include all Fielding's journalism, while it perpetuates some wrong dates in Stephen's edition of the 'Covent Garden Journal.' Still, the whole question of the 'Miscellanies' is so tangled that we do not propose now to enter into it again, since no defence is advanced for the inclusion or exclusion of various pieces which have been ascribed to Fielding.

The book on *Matthew Arnold* by W. Harbutt Dawson (Putnam's Sons) is apparently designed to do in writing what a University Extension Lecturer attempts to accomplish orally. Mr. Dawson is clearly not writing for those who know Arnold at first hand, and to them his work will seem well-nigh superfluous. The appreciation is accurate, the criticism as a rule acute. Only it is all a little too obvious, and it inclines to be verbose. Still it suggests the right things; e.g.:—

"Arnold contends that the Bible should be criticised, as every other book is criticised, yet in fact he criticised it as he would have criticised no other historical book."

This is true not only of Arnold, but of other recognized experts in Biblical criticism. Mr. Dawson, who, we gather, has himself made "the exodus from Houndsditch," writes with sense and at the same time sympathy of Nonconformists and Arnold's attitude towards them. He might have pointed out that the true answer to Arnold's jibe at the provinciality of Dissent is to retort the like charge on Anglicanism. It may not be true in the same degree of external matters, like *camaraderie* and good manners; but surely an acquaintance with European ideals and culture as a whole hardly leads a man to regard the Anglican Church as of the centre. The self-complacent arrogance and parochialism of a ruridecanal conference is something to be known to be appreciated. As Mr. Dawson points out, Arnold never wholly lost such feelings himself. His attitude towards Dissent had always a little of that reluctant admission of Dissenters as good citizens which is the bane of the ordinary Anglican.

To turn to other matters, the chapters on politics are well done. The book fittingly concludes with an excellent summary of Arnold's views on a Roman Catholic University for Ireland:—

"The issue narrows itself down to this—shall Ireland be permitted to remain an indifferently educated country in order that a conventional theory of English politics, which has neither reason nor logic nor equity behind it, shall be perpetuated?"

On public education we think Mr. Dawson is unduly pessimistic. Whatever be the defects of the public schools, it can surely be no longer said that they do not appeal to the

commercial classes. The "private academy," if not dead, is dying, and has been on its last legs for twenty years. The larger business houses are nearly all now manned by public-school boys; and the spread of that system, with all its faults so admirable, is one of the most notable features of the last generation.

Mr. Dawson's book will do good if it be read by those for whom it is intended. Nothing can ever adequately express the debt which a materialistic age owes to the man who taught, or tried to teach, the lesson of detachment, who refused always to worship the idols of the marketplace, and whose conception of civilization was essentially a spiritual one.

The charming edition of Henry Vaughan's *Poems* published by Messrs. Methuen in their "Little Library" will, we hope, render the work of that much-praised but little-read poet more familiar to the general public than it has been in the past.

Messrs. Bell have published in their series of "Chiswick Quartos" *The Temple*, by George Herbert. Those will be fortunate who secure a copy of this limited issue, with its luxury of print and margin and its singularly effective binding in white and gold. Titles in red mingle effectively with the black type. The text has been carefully supervised, and the whole forms an admirable presentment of one whose fame is secure.

OUR LIBRARY TABLE.

SIR HENRY COTTON publishes, through Messrs. Kegan Paul, Trench, Trübner & Co., a revised edition of his *New India*, which originally appeared in 1885. The author had already in former days drawn attention to the mischief done by what he now calls in his preface "the arrogance in thought and language of the ruling race." It is a matter of universal admission among all outside India, and a good many within it, that in old days, as Sir Henry Cotton puts it,

"the feeling of the ruling race towards the subject people was characterized by an absence of that bitterness which is now its most marked feature."

There is also a general agreement about the causes of a lessening sympathy between the rulers and the ruled. At the same time, we have always thought that Sir Henry Cotton treated India too much as a whole and its people too completely as "a race." We join with him in regretting the tone towards the natives of the majority of the British community in India, which has, indeed, led them into such absurdities as the anti-Ilbert Bill plot and the hissing of the present Viceroy at Delhi for an attempt to maintain even-handed justice. People at home hardly realize the extent of the well-founded grievance of natives. There was an extraordinary contrast between the treatment of the native princes at the Coronation, for example, by H.M. the Queen, and that which they too often receive when travelling by railway or mail steamer in forced company with Anglo-Indians. Inquiry shows that there is a boycott on this subject in India almost as severe as that of which Englishmen have often complained with regard to certain rival peoples. We believe that at the time of the Ilbert Bill—which, after all, was a moderate measure of a moderate man—Lord Ripon having to attend a public function, and a regiment of mounted Volunteers being paraded to form the escort, only two members appeared on parade, and those two were forced to leave the regiment. Anecdotes of this description can be multiplied, but it is easier to point out the evil, and the harm done to our rule, than to suggest a remedy.

Memoirs of Madame Vigée Lebrun. Translated by Lionel Strachey. (Grant Richards.)—In these days of incoherent education and

widely diffused reading the work of the translator assumes an importance which cannot safely be ignored, and there is all the more ground for regret in the fact that it should so often, as in the present instance, be marred by defects which largely detract from its value—carelessness in rendering, slovenliness of diction, and occasionally an inadequate understanding of the original. To take but a few examples out of many: there is no reason why the convent where Madame Lebrun received her early education should be merged under the misleading appellation of a "boarding-school"; a visitor is scarcely "kept back" when asked to remain to supper; currants (*raisins de Corinthe*) are not easily recognizable as "Corinth raisins"; a "lady's companion" means a workbag, not a *dame de compagnie*; *un habit d'amazone* is by no means an "Amazonian dress," being in fact no more than a riding-habit; and when ladies in English talk of their "shirts," they do not thereby, as by the corresponding French word, designate articles of underclothing. The numerous omissions from the text are more easily justified, as we learn from the preface that they were necessary in order to bring this volume into line with others of the same edition, but, in some cases at least, they give the impression of having been prompted by an altogether exaggerated regard for propriety, and have the effect of seriously modifying the sense conveyed by the original.

If this publication, however, proves instrumental in reviving an interest in Madame Lebrun, and sending some readers back to her memoirs as she wrote them, it will not have entirely failed of its mission, for from many points of view she well deserves attention. The record of her long life (written when she was in her seventieth year) reveals a cheerfulness of spirit and a childlike power of enjoyment rarely discernible in autobiographies of this description. Her art, though always strictly subordinated to the necessities of bread-winning, was to her an unfailing source of happiness, which such trivial details as an unsatisfactory husband were powerless to disturb. Alienation from her daughter seems indeed to have been the only sorrow which she ever felt deeply. Even the horrors of the Revolution passed over her, on the whole, very lightly, and it is a question whether her grief for the fate of Marie Antoinette was not outweighed by pleasure in the general admiration bestowed upon her portraits of the unhappy queen. Though a hard worker, she loved society, and makes no lofty pretences of not having enjoyed the homage paid alike to her abilities and her good looks.

The circle of her acquaintance included many of the most distinguished people of that time, not only in France, but also in Russia, Germany, and England, in which countries she took refuge during the Terror, and her remarks upon the various celebrities whom she encountered are lively and often shrewd, though sometimes deficient in accuracy, as where she attributes to Catharine the Great the introduction of vaccination (meaning, of course, smallpox inoculation) into Russia. In spite of the depressing effects of climate and Sabbath observance, she retained a favourable recollection of her stay in England, and makes the encouraging remark that "the total absence of conversation in England is not due to lack of conversational ability."

The book contains over thirty meritorious reproductions of paintings (portraits with one exception) by Madame Lebrun, which retain the charming impression of grace and animation characteristic of the originals.

In *Palmerin of England: some Remarks on this Romance and on the Controversy concerning its Authorship*, by William Edward Purser (Nutt), the author's thesis is that 'Palmerin' was written in Portuguese by

Francisco de Moraes, the greater part of it while living in France. A small edition (no copy of it is known) was printed in 1544. A poor Spanish translation was issued at Toledo, in two volumes, 1547-8, put forward by Miguel Ferrer, a journeyman printer, as his own composition. Luis Hurtado was then commencing his literary career, and supplied some laudatory verses to Ferrer, who published them as his own, not observing an acrostic with Hurtado's name. From this Spanish version are derived the French translation of Vincent (1552-3) and the Italian of Mambrino Roseo da Fabriano (1553-4). The English translation of Anthony Munday (re-edited from the Portuguese in 1807 by Southey) was made from the French, but much of it is the work of a writer "who neither understood French nor English, nor the story which he was translating." 'Palmerin' is one of the least uninteresting of the romances of the 'Amadis' class, and, but for the fact that Southey was too discreet in his omissions, might even bear reprinting to-day. Mr. Purser has collected every statement bearing on the authorship of the story, reprinting most of them in appendixes. Appendix III. dealing with the editions and continuations of 'Palmerin' is very useful. With regard to the note on p. 391, the Hurd and Heber copy of the 1596 edition is now at Britwell. The first and second parts are bound together in a seventeenth-century binding. Several of the earlier and later leaves of the volume have been destroyed, but the title-page of the second part, being in the middle of the book, has fortunately escaped. It is as follows:—

"The Seconde Part, of the no lesse rare, then excellent and statly Historie, of the famous and fortunate Princes Palmerin of England, and Florian du Desart his brother: Containing their Knightly deedes of Chivalrie, success in their lous pursue, and other admirable fortunes. Translated out of French, by A. M. One of the Messengers of her Maiesties Chamber. London, Printed by Thomas Creede, 1596." (Quarto, black-letter.)

Mr. Purser seems to have proved his case to the hilt, and to have settled a question which has been in dispute for 120 years. It is a very careful and satisfactory piece of work.

The Friars and How they Came to England: being a Translation of Thomas of Eccleston's 'De Adventu FF. Minorum in Angliam.' Done into English, with an Introductory Essay on the Spirit and Genius of the Franciscan Friars, by Father Cuthbert. (Sands.)—The chronicle of the coming of the friars into England preserves the Franciscan spirit in its earliest freshness, and Father Cuthbert's translation is not unworthy of its object—simple, clear, and accurate. The apology for the development of the Order, which takes up so much of the introductory essay, states very fairly the case in favour of the inevitable changes in its methods, though its historical statements should be accepted under strict control, as, for example, "Under Elias and Gregory of Naples they had nearly wrecked the Order during the Saint's absence in Syria in 1220"—Elias having been in Acre since 1217, and returning with Francis. In matters of opinion the condemnation of Ockham, among others, we think too severe; nor should we emphasize English ignorance of mediæval literature more than that of continental scholars. The election of Elias took place indubitably in 1232, and not 1233 (pp. 133, 197); the Chapter of "Metz" (p. 166) is the Chapter of Mats; 1224 (p. 179) is 1244; 1244 (p. 201) is 1240; and "soldiers" (p. 225) should surely be *knights*.

The story of Thomas of Eccleston raises such important questions in the early history of the Franciscans that we think it an error in judgment to issue the work to the public unaccompanied by critical notes, pointing out at least known errors of fact. It is plain that

Eccleston is writing only from hearsay of what happened in 1230 and 1232, though he writes with authority of 1239. Parenti was dismissed at the Chapter of Rome, not Rieti; and it is not in the least likely that the embassy of 1230 (p. 196) was opposed to Elias at that date. Father Cuthbert points out in a note the error on p. 179 relative to the Chapter of Genoa. Nothing is more remarkable than the fulness of detail of these chronicles in some respects, and their deficiency in others. One of the treasures of St. Albans, preserved in the British Museum, is a beautiful drawing on vellum, with an inscription stating that it was made by a Brother William of the Order of Minors, "natione anglus, socius beati Francisci, secundus in ordine." Not a record exists of this Englishman. Was he William of Esseby, or William of Nottingham, or William de Colville? But the stories preserved for us in this little book are priceless. Witness that of Sir Alexander de Bissingbourne, who confessed his sins as if he were telling a story, till he was surprised to see his confessor burst into tears; or of Brother Walter and the sandals he found. It is a testimony to these early preachers that "Greyfriars Walk" is still one of the poorest streets of any town it is found in, and Eccleston, none better, helps us to realize their spirit.

Bath in the Eighteenth Century is the taking title of a book which ought to be interesting (G. & F. Pickering). Mr. William Tyte, the author, appears to be one of the many men of leisure who have had the good fortune to be natives of Bath and desire to spread abroad the attractions of the city. It is unfortunate, but true, that local antiquaries are seldom good writers. Jealousy too often hinders them from working in harmony. Perhaps this general failing may explain why no classical history of Bath has yet been written. The material is abundant, the labourers are many, yet the desired result has not been attained. There is no lack of knowledge and industry, and Mr. Tyte is as painstaking as any of his predecessors or contemporaries; but his writing is wanting in literary finish. In the closing sentence of his book he protests against the "scrappy paper" which is so much read, yet the principal contents of his own book appeared in the *Bath and County Graphic*. Contributions to a daily or weekly journal may be as good literature as anything to be found in a book, but it is the exception for such things to be as well worth reproduction as the 'Letters of Junius' or the articles which Albany Fonblanque wrote for the *Examiner*. Mere gossip has an interest for many, and Mr. Tyte's gossip about the eighteenth century in Bath may be found agreeable. The story of Beau Nash is retold in a genial fashion, and it is clearly shown that the rake and gamester rendered real service to Bath when Master of the Ceremonies. He was as serviceable in this capacity as the old poacher is when employed as a gamekeeper. Mr. Tyte does not appear to be acquainted with Field-Marshal Wade's life. He writes about Capt. Wade, who for five years was Master of the Ceremonies, as the nephew of the field-marshal. He was one of the two natural sons whom Wade left behind him. A long account is given of 'The Sheridan-Linley Episode,' but Mr. Tyte is only imperfectly versed in it; he does not seem to have read or used the latest biography of Sheridan, for which the late Lord Dufferin wrote an introduction. In that work the actual facts of Sheridan's journey to France as Miss Linley's escort are narrated. In it the name of Capt. Mathews is not only spelt correctly, but a photographic facsimile of his apology to Sheridan is given. Mr. Tyte always writes "Matthews." He might have given this man credit for being a good whist player and the author of a work on whist which

ran through several editions. According to Mr. Tyte, Sheridan "removed to London" after his second duel with Mathews, the truth being that his father sent him to Waltham Abbey, in Essex, where he studied hard. Mr. Tyte states that Mary Linley, Mrs. Sheridan's second sister, "married Richard Tickell in 1789, and died seven years later." Mary Linley became Tickell's wife on July 25th, 1780, and died July 27th, 1787. Such slips suggest that Mr. Tyte has neither read the best authorities nor verified his references.

M. HENRI GENEVOIS publishes through Flammarion, of Paris, *Les Responsabilités de la Défense Nationale, 1870-71*, a work intended to defend the memory of Gambetta and to bring out the defective patriotism of a portion of the Bonapartists in the latter stages of the war with Germany. The book would be of more value if it had not been preceded by four, in all of which the author has dealt with portions of the same subject. The volume is also somewhat snippety, but it brings together in handy compass a good deal of the most important part of the evidence taken before the great "enquête" of the National Assembly. The Committees which sat during the predominance of the Conservatives after the war were very hostile to Gambetta, but all the facts necessary for his defence are in the evidence, and history has vindicated his magnificent spirit of resistance. All now admit that France has remained a self-respecting great power in a degree which could not have been the case had peace been made after Sedan or after the fall of Metz. There are a good many misprints, of which the most startling is "Camden Palace" for Camden Place, this being followed by other allusions to "the Palace," meaning the Emperor's house at Chislehurst.

The Political Theories of the Ancient World, by W. W. Willoughby (Longmans), in spite of the somewhat naïve egoism of its "preface," in which the author assures the public of his competence to act as the historian of political philosophy because he possesses definite and correct ideas on the subject, is by no means a bad book. It brings together in a handy form a useful collection of modern conclusions regarding the development of political theory in Greece and Rome. Such authorities as Hegel, Zeller, Maine, Clark, Whibley, and Newman are followed and freely quoted in the account of the theories of Plato and Aristotle, and of early Roman law, with which the book is mostly occupied. Mr. Willoughby puts his point clearly, although his style is lacking in polish; and he evidently has a wide knowledge of the literature of his subject, although his translations from the Greek are not always borrowed from the best sources. There is something wrong with the extract from the 'Ethics' on p. 142. And the reference to the "rambling dialogues" of Plato, contrasted with "the sane mind of the Stagirite" (p. 137), can only be characterized as the cheapest "journalisme."

MESSRS. METHUEN have sent us *Ask Mamma* in their new well-known series "The Illustrated Pocket Library of Plain and Coloured Books." Though one of the most casual of Surtees's performances as a story, this volume shows Leech at his best, and his illustrations, thirteen of which are in colour, are admirably reproduced, the detail being preserved clearly in spite of the reduction in size.

MR. W. F. TROTTER has translated for the "Temple Classics" (Dent) *The Thoughts of Blaise Pascal* from the text of Prof. Brunschvicg, an authority on whose work some brief and sensible notes are chiefly based. The translation is competent, and we are glad to find that the numerous Latin quotations have been generally printed with accuracy, though two slips on p. 137 might be added to the "Errata."

Altogether it is an excellent addition to a favourite series.

MESSRS. HODGES, FIGGIS & Co. in Dublin and Mr. Nutt in London publish *Dana*, "a magazine of independent thought," by the new Irish school. Mr. George Moore contributes to the first number studies of London and Paris; and M. Du Jardin has an outspoken article on the Abbé Loisy.

We have on our table *Parsifal, Lohengrin, and the Legend of the Holy Grail*, by Alice L. Cleather and B. Crump (Methuen),—*Fads of an Old Physician*, by G. S. Keith (Black),—*The Case for Municipal Drink Trade*, by E. R. Pease (King),—*Notes on the Composition of Scientific Papers*, by T. C. Allbutt (Macmillan),—*Temperance Entertainer*, edited by E. Pertwee (Routledge),—*A Painter's Philosophy*, by Alfred Stevens (Elkin Mathews),—*The Philosophy of Education*, by H. H. Horne (Macmillan),—*Royal Commission International Exhibition, St. Louis, 1904: Official Catalogue of the British Section* (47, Victoria Street, S.W.),—*Across Siberia with a Baby, and a Visit to a Chinese Prison*, by the Rev. A. T. Polhill (Bell),—*Richard's Affair*, by M. B. Cross (Ward & Lock),—*St. Basil*, by B. C. Foster (Drane),—*The Lady and the Burglar*, by E. Turner (Ward & Lock),—*Dollars and Democracy*, by Sir Philip Burne-Jones, Bart. (Appleton),—*The Sweetness of Revenge*, by R. H. Williamson (Drane),—*The Poet's Child*, by C. Finlayson (Sonnenschein),—*Sweet Hours*, by Carmen Sylva (Everett),—*An Elegy*, by V. L. Ellis (Lane),—*John Wesley on Preaching*, by the Rev. J. Dawson (Grant Richards),—*Religion and Liberty*, by P. H. Hugenholtz, Jun. (British and Foreign Unitarian Association),—*The Post - Exilic Prophets*, by the Rev. J. W. Harper (Dent),—*The Psalms of Israel: St. Patrick's Lectures, 1903*, by the Bishop of Derry and others (Brown & Langham),—*The Book of Genesis*, by the Rev. G. Greenwood (The Church Printing Company),—*A Little Book of Heavenly Wisdom*, edited by E. C. Gregory (Methuen),—*The Trinity and the Incarnation*, by R. A. Armstrong (Green),—*Roads to Christ*, edited by Rev. C. S. Isaacson (R.T.S.),—*Les Idées Morales*, by P. Alphonse (Paris, Leroux),—*Schiller und die Brüder Schlegel*, by Dr. Carl Alt (Weimar, Böhlau),—and *Aristote et l'Université de Paris pendant le XIII^e Siècle*, by G. H. Luquet (Paris, Leroux). Among New Editions we have *Japan*, by D. Murray (Fisher Unwin),—*The Psalter as used in Lincoln Cathedral*, by J. M. W. Young, revised by H. W. Hutton (Lincoln, Morton),—*A Text-Book of Geology*, by W. J. Harrison (Blackie),—and *Russia*, by W. R. Morfill (Fisher Unwin).

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THE LATE SIR LESLIE STEPHEN.

May 3rd, 1904.

We believe that the friends of the late Sir
 Leslie Stephen would wish to give some outward
 expression of their affection and regard for him.

It has been suggested that in the first instance
 an engraving should be made of the portrait by
 Mr. G. F. Watts, R.A., and that copies should
 be presented to the London Library, to the
 Athenæum Club, to Harvard University, to
 Trinity Hall, Cambridge, and to other institu-
 tions with which Sir Leslie Stephen was closely
 associated. Mr. Sidney Colvin has kindly
 undertaken to superintend the execution of the
 work.

It would be convenient if subscriptions and
 communications be forwarded to Mr. Sidney
 Lee, 108, Lexham Gardens, Kensington, W.

GEORGE MEREDITH.

JAMES BRYCE.

FREDERIC HARRISON.

HENRY JAMES.

A. C. LYALL.

JOHN MORLEY.

"POPISH PLOT" TRIALS.

STUDENTS of the Popish Plot are aware that
 they cannot place implicit reliance on the
 printed reports of trials in connexion with the
 Plot. It is not that the stenographers were
 unequal to the task of reporting correctly. So
 far as external evidence goes, it seems to
 establish that the reporters of a great trial, like
 that, for example, of Lord Stafford, possessed
 all the requisite skill. But their reports were
 subjected to revision. From the Articles of
 High Misdemeanours presented by Oates and
 Bedloe against Lord Chief Justice Scroggs, and
 from his answer thereto, it appears that Scroggs
 was in the habit of taking from a bookseller a
 fee, in return for which he would assign the
 sole right to print and publish the report of a
 trial. It may be supposed that reports so
 licensed were subject to revision. The Journal
 of the House of Lords for October 28th, 1678
 (vol. xiii. p. 626), records applications for per-
 mission to print and publish trials. Leave was
 given to the bookseller

"so as he first attend the Judges before whom
 the said trials were respectively had, as also his
 Majesty's Attorney-General, and such others of
 counsel for the King as were employed respectively
 therein, to the end they may peruse and examine
 his copies, to correct them (if need be) before he
 print and publish the same."

The Earl of Castlemaine complains bitterly
 in his "Manifesto" of the "mangling and
 laming" of his own answers and of the evidence
 given by his witnesses. "But, truly," he
 concludes,

"I am not to wonder at the indirect way of pub-
 lishing transactions of this nature, since every trial
 is complained of by those who were present"
 (pp. 39-40).

L'Estrange again, cites several instances in
 which, as he asserts, evidence was suppressed.
 With some of these I shall have to deal else-

where later, but I may mention one important
 instance. "Did not," he says,

"Mr. Langhorn upon his trial move the Court
 that some of the jury might be sent to the Temple
 upon a view of his study and chamber? And offer
 to put his life upon that issue if they should find it
 but so much as possible for Bedloe's oath to be true,
 in swearing that out of the chamber he saw Lang-
 horn taking duplicates of letters in his study? Now,
 there's nothing of this neither in the printed trial."
 — Brief History, iii. 109.

There are in existence two versions of a trial
 which between them afford evidence of the
 extent and character of the revision exercised.
 In January, 1680, eight men were put on their
 trial for high treason as being Romish priests,
 under 27 Elizabeth, c. 2. Two of them had
 previously been tried for being in the Plot, and
 had been acquitted. One of the eight was with-
 drawn, being unable, on account of his weakness,
 to make his defence. The remaining seven
 were tried and found guilty, but judgment on
 one of them, Lumsden, was reserved, pending
 consideration of a point of law. On the
 remaining six — Anderson, Russell, Parry,
 Starkey, Corker, and Marshall — sentence of
 death was passed. It included, as part of the
 sentence usual in cases of high treason, un-
 printable horrors of mutilation. According to
 Dr. Challoner ('Memoirs of Missionary Priests'),
 the sentence does not appear to have been
 carried out in any one of these six cases.
 Doubtless owing to this, the trial has excited
 but little interest. The report of the trial is
 printed in Howell's 'State Trials' (vol. vii.),
 with the following note:—

"From a pamphlet entitled, The trials and con-
 demnation of Lionel Anderson, alias Munson;
 William Russel, alias Napper; Charles Parris, alias
 Parry; Henry Starkey; James Corker; and William
 Marshall, for High Treason, as Romish Priests, upon
 the Statute of 27 Eliz. cap. 2. Together with the
 trial of Alexander Lumsden, a Scotchman, and the
 arraignment of David J. Kemish for the same
 offence. At the Sessions of Oyer and Terminer in
 the Old Bailey on Saturday, January 17, 1679
 [1679/80]. Published by authority. London: Printed
 for Thomas Collins and John Starkey, booksellers
 in Fleet Street, near Temple Bar, 1680."

The statement that the trial in Howell's col-
 lection is printed from the pamphlet—a state-
 ment made, no doubt, in perfect sincerity—is
 not exact; the report contains many passages
 not to be found in the pamphlet. But it is
 only collation of the two which reveals differ-
 ences; for many pages the two versions agree
 word for word, so that Howell may well have
 fallen into a mistake.

The witnesses against the accused—the
 "King's evidences," as they were styled—were
 Oates, Bedloe, France, and Dangerfield. The
 deletions and alterations in the evidence have
 obviously been made chiefly with the object
 of screening these "discoverers." I will give
 only two instances to show the character of the
 alterations. For convenience, I will
 indicate the pamphlet, a copy of which is in
 the British Museum, by the letters B.M., the
 'State Trials' version by S.T.

"Anderson.—Col. Mansel, when this gentleman
 was the King's Evidence, as he is now, brought in
 the record of this gentleman's being pilloried, and
 the Council did not think fit to commit Col. Mansel,
 but committed him."—B.M., p. 9.

"Anderson.—My lord, I will produce that worthy
 gentleman, Col. Mansel, whose innocent blood was
 designed to be shed by that villain, who stood quali-
 fied then (as he doth now) with that magnificent
 title of the King's Evidence: but as soon as Col.
 Mansel urged that he was pilloried twice, &c., our
 worshipful King's Evidence was clapped up, and
 Col. Mansel left at liberty."—S.T., p. 837.

Another instance:—

Bedloe, according to the B.M. version, deposed
 that Anderson was

"Mr. Anderson's son of Oxfordshire, as I was told,"
 —B.M., p. 11.

The version in S.T., p. 839, is very different:—

"Mr. Anderson's son of Oxfordshire, a gentleman
 of 2 or 300^l. a year. I know him and his father
 very well.

"Anderson.—My Lord, could I but apprehend that I lay under so great a guilt as to have been acquainted with so great a rogue as this fellow is, I would have been my own executioner, and not have expected my sentence at this bar.

"L.C.J.—Do you know him well?

"Bedloe.—Very well: both him and his father: his father is an Oxfordshire gentleman.

"Anderson.—Now I think I shall prove the rogue perjured: is my Lord Chief Baron in Court?

"Court.—Yes, he is.

"Anderson.—Why then, my father has the honour to be well known to his lordship, who knows this to be false.

"Lord Chief Baron (William Montague, Esq.).—No, no, Mr. Bedloe, he is a gentleman's son of quality in Lincolnshire.

"L.C.J.—You are mistaken, you are mistaken: his father is a Lincolnshire gentleman.

"Anderson.—And yet this rogue is upon his oath: but indeed, his life is full of such mistakes.

"Bedloe.—I don't know: my Lord Privy Seal's nephew told me so."

I think it will be agreed that the reviser who would thus revise was capable of anything in the way of revision. The evidence given by Oates and France received the like benevolent revision, but the examples I have given are perhaps the most instructive.

Whence did Howell get his version? He printed, not from the pamphlet, but from the earlier edition of the State Trials edited by Hargrave, who included this trial in the second volume of his fine work. The British Museum does not possess the earlier editions of the State Trials preceding Hargrave's, but, by the courtesy of the librarian of the Incorporated Law Society, I have been able to trace the fuller version of this trial to its origin. Hargrave, in his turn, printed from the edition of 1742, the editor of which reprinted the version found in the first edition of 1719. How Salmon, the editor of this first edition, came by the full report of the trial is not beyond reasonable inference. He says in the preface:—

"The undertakers of the work, therefore, have spared no pains or expense to procure whatever is valuable of this kind: they have had recourse to every library, public and private, where they had intimation there was anything worth inserting: and they have for some time since offered large encouragement to those who should contribute either manuscripts or printed trials towards rendering the design complete. . . . Several valuable manuscripts that have been perfectly buried in private hands are here brought to light."

It is hardly to be supposed that there were two published versions of this trial. The date of publication of the first edition of the State Trials carries us to within forty years of the trial of Anderson and those arraigned with him. It is probable that the "large encouragement" offered brought out the original notes of the stenographer, or perhaps the printer's unrevised proof-sheets.

ALFRED MARKS.

SHELLEY'S "TOWER OF FAMINE."

I do not know whether it has been pointed out that Shelley's "Tower of Famine" is not Ugolino's, as we are told in a note probably written by Mrs. Shelley. This note says:—

"At Pisa there still exists the prison of Ugolino, which goes by the name of 'La Torre della Fame'; in the adjoining building the galley-slaves are confined. It is situated on the Ponte al Mare on the Arno."

The tower in which Ugolino was imprisoned disappeared more than two centuries ago, but on an old house, covered with half-ruined frescoes, in a corner of the Piazza dei Cavalieri, in the centre of Pisa, this inscription may be read:—

"Qui sorgeva la torre dei Gualandi. La tragica morte del Conte Ugolino della Gherardesca le diede il titolo della Fame e suscitò nel divino Alighieri lo sdegno ed il canto onde il ricordo del miserando caso si eterna."

The tower described by Shelley, which stands at the end of the Lung' Arno Regio, by the side of the artillery barracks at the Porta a Mare, is part of a building on which there is a long inscription, beginning: "Queste vetuste mura

che si pretendono verso ponente formarono parte dell' Arsenal Marittimo costruito dalla città nel secolo xiii." The one tower still remaining of what was once, according to the inscription, a "maestoso edificio ricinto di torri," is one of the most beautiful and conspicuous monuments in Pisa. It is everything that one imagines Ugolino's tower to have been, and I have no doubt that Shelley deliberately adopted it as a sufficient substitute.

ARTHUR SYMONS.

TENNYSON AND GEORGE DARLEY.

MY attention has been called to a volume of 'Selections from the Poems of George Darley,' recently published by Messrs. Methuen & Co. in their "Little Library" series. My present purpose in writing is not so much to complain that the 'Introduction' to the little book is compiled, without any authority or acknowledgment, from the original copyright material of my 'Biographical Sketch' of Darley, prefixed to a reprint of his 'Sylvia; or, the May Queen,' as that it casts doubt upon my statement that Tennyson, when a young man, had volunteered to defray the cost of publishing Darley's verse. As Tennyson gave me the information himself, the accuracy of my statement is not open to doubt.

JOHN H. INGRAM.

SALES.

MESSRS. SOTHEY, WILKINSON & HODGE sold on the 2nd inst. the manuscripts and printed books of the late Alfred Higgins, C.B., F.S.A., amongst which were the following: Biblia Vulgata, MS. on vellum, Anglo-Norman, Sec. XIV., with initials, 70l. Cicero de Officiis, &c., MS. on vellum, Italian, Sec. XV., 31l. Claudianus, Opera, MS. on vellum, Italian, Sec. XV., 45l. Evangelia secundum SS. Lucam et Johannem, MS. on vellum, Sec. XIII., from William Morris's library, 29l. J. Philippus Bergomensis de Plurimis Claris Mulieribus, 1497, 46l. Hora, MS. on vellum, Sec. XVI., 23l. Japanese Prints (65), 43l. 10s. Kelmecott Press Publications (21, including Chaucer), 93l. 18s. J. de Ketham, Fasciculus Medicinæ, woodcuts, Venet., 1499, 16l. 15s. The Koran, Arabic MS., 1555, 30l. Officium B.V.M., MS. on vellum, Italian, Sec. XV., 20l. Statuta Regni Angliæ, 1327-1445, English MS. on vellum in Norman French, c. 1450 (from Wm. Morris's library), 45l. Valturius, De Re Militari, Editio Princeps, woodcuts, Verona, 1472, 160l. Valla de Elegantia Latinæ Linguae, illuminated initials, Venet., 1471, 30l. Vegetius, Mulo-Medicinæ Lib. III., &c., MS. on vellum, Sec. XV., 116l.

The same auctioneers sold on the 3rd inst. the following valuable books and MSS. from the library of a gentleman: Gombertus, Musica Quatuor Vocum, 4 parts, Cardinal Pole's copy, Venet., 1541, 11l. 15s. Malton's Views of Dublin, coloured, 1794, 15l. Saxton's Maps, 1579, 23l. Decretales, &c., MS. on vellum, with an illuminated page, Sec. XIV., 30l. Psalterium cum Cantiois, illuminated Flemish MS. on vellum, Sec. XV., 91l. Hora B.V.M., MS. on vellum, richly illuminated, Anglo-French, Sec. XIV., 250l. Aristoteles, De Regimine Domini, &c., MS. by Frater Adam de Montaldo, Sec. XV., 27l. Hora, MS. on vellum, illuminated, French and Latin, Sec. XV., 180l. Original Duffries Burgess Ticket to Robert Burns, 1787, 55l. Burns's Autograph MS. of The Whistle, a ballad, 1791, 155l. Hora on vellum, richly decorated, Anglo-French, Sec. XV., 127l. A Kempis, Imitatio Jesu Christi, first edition (c. 1471), 85l. Hora on vellum, Dutch illuminated MS., Sec. XV., 135l. Another, done in France, by Nicholas Rosex, called Nicholas of Modena, seventeen miniatures, early sixteenth century, 720l.

Literary Gossip.

MR. HORACE G. HUTCHINSON, who is well known both as golfer and author, has written a new book entitled 'Glencairly Castle,' which will be published by Messrs. Smith, Elder & Co. next week. The story recalls Whyte-Melville, but on a Scotch moor, and beside a Scotch river. There are two threads of love interest, and many incidents of a sporting character.

MADAME DUCLAUX (Miss A. M. F. Robinson) is going to bring out before the end of this month a volume of 'Country Songs and Idylls' through Messrs. Chapman & Hall. Her pleasant book on 'The Fields of France' is in a third edition.

A VOLUME of children's stories, entitled 'Barbarous Babes,' is shortly to be published by Mr. Brimley Johnson for Edith Ayton (Mrs. Israel Zangwill).

THE next volume in Dr. Horace Howard Furness's "Variorum Shakespeare" will be 'Love's Labour's Lost.' It is nearing completion.

MR. FISHER UNWIN has in the press a volume entitled 'Gardening for the Million,' by Mr. Alfred Pink, author of 'Recipes for the Million.' In it are given directions for the cultivation of nearly a thousand different plants, with particulars as to their time of flowering and general heights. As the title indicates, the book is written for the masses, so that the novice, on consulting its pages, may be enabled to grow any desired plant.

MESSRS. PARKER & Co. will publish in a few days another translation in the "Digit of the Moon" series, entitled 'A Heifer of the Dawn,' by Mr. F. W. Bain.

MESSRS. CONSTABLE & Co. are about to publish a novel by Mr. Lionel Cust, the well-known Director of the National Portrait Gallery. 'Angelo Bastiani,' as it is called, is concerned with the realistic life-story of a Venetian wharfinger, and the normal sequence of grim facts that follow in the train of physical breakdown or disaster in the lives of the very poor.

MESSRS. HODGSON's sale on Wednesday next will include a clean and perfect copy of the 'Seaven Bookes of the Iliades of Homere, Prince of Poets,' translated by Chapman and printed by John Windet at "the signe of the Crosse-keyes, near Paules wharffe," 1598. Bound up with it is 'Achilles Shield,' same translator, printer, and date. This is the first edition of Chapman's Homer, and one of the rarest books of the Elizabethan period. There is no record of a copy being sold in this country since 'Book-Prices Current' was begun in 1887, but an example changed hands some time since in America for about 200l. The Iliad contains seventy-three leaves quarto, and the 'Achilles Shield' sixteen. The copy in the British Museum has Ben Jonson's autograph; an example is in the Rylands Library at Manchester. The B. H. Bright copy (the only one recorded as sold by Lowndes) was lot 2980 in his sale on March 15th, 1845, and this realized 6 guineas. William Pickering's Catalogue of 1834 included a copy (No. 729) in green morocco, with the last leaf in manuscript, and this was priced at 4l. 14s. 6d.

PROF. AND MADAME VILLARI are likely to pay a visit to this country in June. Their son, Signor L. Villari, who acted a year or two ago as a correspondent of the *Westminster Gazette* in Dalmatia and Herzegovina, has just finished a monograph on 'The Republic of Ragusa: an Episode of the Turkish Conquest.' The book, as its title indicates, is largely occupied with the Mohammedan invasion of the eastern shores of the Adriatic, and the efforts of the decaying power of Venice to protect them against the Turk.

THE *Boston Evening Transcript* announces that 135 copies of the first edition of Lamb's farce, 'Mr. H.,' have been discovered in Philadelphia. At a sale in New York in April of last year the record price of 335 dollars was paid for a copy, and only three or four copies were said to be in existence. The batch which has just come to light was found by an itinerant book-hunter in the cellar of an Italian junk-dealer, who accepted 2 dollars for the lot. They were all in the original sheets. Fifteen of them were apparently stage copies, and bore the names of the various actors. One is inscribed: "Presented to E. A. Poe by his friend Henry B. Hirst." The first appearance of this book in an American auction-room was in 1898, when Frank Lee Marshall's copy sold for 98 dollars. Inserted in this was a copy of Relf's *Philadelphia Gazette* of Friday, September 19th, 1811, containing an advertisement of the New Theatre, announcing the first American performance of 'Mr. H.' for the following Saturday. It had a long run in Philadelphia, with Wood as hero, Joseph Jefferson's mother playing the part of Melesinda.

THE *New York Times* is responsible for the statement that the 'Paradise Lost' manuscript has passed into Mr. Pierpont Morgan's collection.

A PRELIMINARY committee has been formed to consider the suggestion made at the annual meeting of the Booksellers' Provident Institution that a club should be formed for the young men engaged in the book and stationery trades in or near Paternoster Row. The leading features are to be dining and tea rooms, a library, reading and recreation rooms, a lecture room, and an employment bureau adapted to booksellers' assistants and collectors. The following have promised their support: Mr. James Blackwood, Mr. J. W. Darton, Mr. W. E. Green, Mr. C. J. Longman, Mr. A. E. Miles, Mr. T. W. Stoughton, and Mr. John Walker; while the members of the committee include Mr. C. A. Ashley, Mr. J. Cooper, Mr. J. Ellis, Mr. A. W. Nott, Mr. J. Shaylor (chairman), Mr. C. A. Spon, and Mr. George Larnier (secretary *pro tem.*). The movement is most interesting, and we cordially wish it the success it well deserves.

UNDER the auspices of the Bibliographical Society an influential committee has been formed to consider what steps should be taken to honour the memory of the late Robert Proctor, and more especially as to whether any part of his unfinished work can be completed. The General Committee will meet at 20, Hanover Square, on Tuesday, the 17th, to discuss suggestions and elect an executive. Any one interested in Mr. Proctor's work can obtain information as to the committee by communicating with the Hon. Secretary of the Bibliographical Society, Mr. Alfred Pollard, 10, Lauriston Road, Wimbledon.

MR. B. H. BLACKWELL, of Oxford, is publishing for Mr. Cecil Headlam a six-penny pamphlet entitled 'An Argument against the Abolition of the Daily Press.' As the title suggests, this is an experiment in ironical satire after the manner of Swift, and should give the author a pretty oppor-

tunity of poking fun at some of the less desirable features of modern journalism.

THE obituary notice of M. Octave Gréard, published in last week's *Athenæum*, may be supplemented in a few particulars. M. Gréard was to have visited London at Whitsuntide as one of the delegates of the Académie des Sciences Morales et Politiques to the forthcoming meeting of the General Assembly of the International Association of Academies, and had, in fact, received authorization to vote on behalf of his colleagues and the Academy during the discussions. He was, too, a member of the select committee charged by the Association with the onerous task of denoting and cataloguing the material requisite for the issue of a complete edition of the works of Leibnitz.

THE "reception" of M. René Bazin at the French Academy was the literary event of last week in Paris, and all the leading papers of Friday devoted considerable space to the function. He secured the place of the late M. Legouvé, and his two *parrains* were M. Melchior de Vogüé and M. Vandal, while the official welcome was pronounced by M. Brunetière. So far as we remember, only one of M. Bazin's books has been rendered into English, and this, under the title of 'A Blot of Ink,' appeared in 1892. Those who are unfamiliar with his works may be glad to know of an admirable volume of selections lately published in the "Pages Choiesies" of the house of Calmann-Lévy.

WE hear that D'Annunzio intends to imitate Gibbon's example and settle in Lausanne.

PROF. CHMIELEWSKI, whose death in his fifty-sixth year is announced from Lemberg, to the University of which town he was attached, was the author of a 'History of Polish Literature.' As a critic he did excellent work, and was well known to all students of Polish literature.

A BUREAU has been established in Stockholm, entitled the Swedish Record Bureau, for assisting the literary world at home and abroad in procuring information from Swedish record offices, public libraries, &c., which otherwise is not obtained without considerable difficulty. Through its connexion with scientific institutions abroad, the Record Bureau is in a position to act as an intermediary for the interchange of reports and information between Sweden and other countries.

ONE of the few regrettable results of the fiscal retrenchment which is being carried out in the Australian Commonwealth will be seen in the approaching discontinuance of the great work upon which the New South Wales Government has been engaged for more than twenty years in the London archives. This was rendered necessary at the outset by the destruction of all the colonial archives. The results of these researches have appeared in a dozen closely printed volumes of the 'Official History of New South Wales,' which, however, scarcely cover more than the beginnings of the colony. Fortunately, the Canadian and Cape Governments are still able to continue work which in every modern state is associated with the highest development of civilization and self-government.

WE note the publication of the following Parliamentary Papers: Education, Scotland, Minute providing for the Distribution of the General Aid Grant ($\frac{1}{2}d.$); Education Scotland, Return showing the proposed new School Board Districts, Area, Population, &c. ($4\frac{1}{2}d.$); and the Report of the Historical Manuscripts Commission on the MSS. of Mrs. Stopford-Sackville, of Drayton House, Northamptonshire, Vol. I. (1s. 10d.).

THIS last publication appears to be a new and largely revised edition of the exceedingly inadequate report issued in 1884, which may, therefore, be regarded as cancelled for purposes of reference, though no notice to this effect appears in the present edition. The Commission is certainly to be congratulated on its recent policy of revising some of the older reports by the light of new methods of historical research, and few essays for the purpose of historical introspection can be more instructive than a comparison of the old method with the new, as illustrated by the works issued by the modern authorities of the Rolls.

SCIENCE

Reports of the Cambridge Anthropological Expedition to Torres Straits. Vol. V. (Cambridge, University Press.)

FIFTEEN years ago Mr. A. C. Haddon passed several months in studying the marine zoology of the Torres Straits. He also investigated the manners and customs of the natives, whom he found intelligent and communicative. With Messrs. Seligmann, Rivers, Ray, and the late Mr. Wilkin he returned, in the interests of ethnology, to these friendly islanders, mainly Papuan, and in touch with the natives of New Guinea and of Queensland.

Mr. Haddon's area of research was by no means so fresh and primitive as the portion of Central Australia worked by Messrs. Spencer and Gillen. His islanders, as a rule, are relatively civilized: they practise agriculture, dwell in houses, reckon kinship in the male line, speak English, and, as a rule, profess the Christian religion. From the point of view of the student of things primitive, they seem painfully "contaminated." It is a pity that the explorers were not fluent in the native languages, for European ideas assuredly colour the reports of tribesmen who express themselves in English, and they cannot but be reticent as to the customs and notions from which they have been converted.

WE should be glad to know whether the term for "totem," *augud*, originally meant "totem," and nothing else; for the word now covers other things—for example, a real or ideal hero named Kwoiam and two crescent-shaped sacred objects of turtle shell which he is said to have made. One suspects that *augud*, like the Arunta term *churinga*, may have originally meant "anything sacred," inclusive of totems, rather than that the term for totem has been extended later to whatever is part of the native cult. The hero Kwoiam is described as a black man from the Australian continent, remarkable for his courage and ferocity. If he was a real person, he has developed into "the big *augud*" of every one in a cer-

tain island. His two crescent-shaped objects, analogous in some ways, as in giving strength and luck, to *churinga*, appear to have lent their name to the two "phratries," or large exogamous divisions, of the people of the island of Mabuiag, with which Mr. Haddon is best acquainted, having spent about three months there.

From the facts collected, it appears that Mabuiag society is in a peculiar stage of transition. An Australian local tribe of primitive type has the two exogamous intermarrying phratries, usually, if not always, named after animals—say, Eagle-hawk and Crow—each phratry containing so many totem kins, which are not those of the opposite phratry. In Mabuiag, on the other hand, the phratries were named after Kwoiam's two sacred objects, clearly an innovation. Again, the natives—as they had male kinship—lived, like the Arunta, in local totem groups. Each greater totem in the islands appears to have "subsidiary totems," so that a person now has two totems, the greater and the less. All this is heterodox and unprimitive, while different guesses may be hazarded as to the processes of evolution from the primitive type. For example, in the isle of Yam there are two human heroes, Signi and Maian, who are called *augud*, and are addressed in prayer. The initiated men know that Signi is the hammer-headed shark, and that Maian is the crocodile. It is as if in Australian phratries named *Kilpara* (Crow) and *Mukwara* (Eagle-hawk) these two names had come to designate human heroes, for the uninitiated, while the initiated recognized the underlying phratry birds. The Australian has, as Mr. Howitt puts it, his phratry animal for "major totem," his totem animal for "minor totem." Thus he may be said to have two totems—for instance, Eagle-hawk and Opossum. Perhaps in some cases the great totem of the western islanders in the Torres Straits may be the old phratry animal, while the "subsidiary" is the real totem.

As to the heroes, known also to be animals, they remind us of the Thlinket Wolf and Raven, which are both heroes, and animal heads of phratries and of totem kins. As to Kwoiam and other Torres Island heroes, we suspect that they answer to the similar beings in Melanesian mythology, and are merely members of that imaginary pre-human race which, in savage legend, answers to the Greek Titans. The feats of some real masterful black fellow from Australia may have been mixed up with the myth of Kwoiam, but in origin we conceive him to be what the Melanesians call a *Tindalo*. The details may be studied in Codrington.

Mr. Haddon suggests that the doubling of totems arose when the change to male kinship was made, and when men kept, and handed down, both their paternal and maternal totems. Again, he thinks the doubling "may be indications of a process of absorption of one clan into another." In the same way we talk of "the Macdonalds of Glencoe," but the Macdonalds virtually absorbed the minor clans, the MacColls, MacInneses, MacHendrighs, and so on. In a totemic society, with male kin, when such a mastery and absorption by a great clan occurred, a MacColl would

have a "subsidiary" totem, his own, and a greater totem, that of the Macdonalds. In short, the islanders, as regards totemism, are in a very confused state; a man's totem may be a human patronymic (legendary), as Kwoiam, while he may have as many as six "associated totems," almost quarterings, as in Haida totem-posts. All is in disarray, and no light whatever is thrown by the disorganized system on the origin of totemism, here connected with magic, as among the almost equally distracted Arunta. As a rule, totems may not be killed or eaten by their human kinsmen in the Torres Isles, and, as a rule, they are exogamous. We hear nothing about reincarnation of totemic souls, as in Central Australia. Mr. Howitt has often remarked that, wherever male reckoning of kin occurs, all manner of "abnormalities" are introduced into orthodox totemism, and the Torres Islanders offer many examples in proof of this rule.

The totems, as represented in native art, are not "schematized" into geometrical designs, as among the Arunta, where the same archaic designs are interpreted in half a dozen different ways by as many totem kins. In the island of Yam Mr. Haddon finds "the materialization of a totem," which has "a definite image" in a shrine, while a stone beneath each such effigy contains its "life." This development is

"practically beyond the realm of pure totemism. The animal kindred are now replaced by a definite effigy, the soul of which is kept in an external receptacle, and the effigy is further associated with a hero."

The hero, Kwoiam, for example, is becoming a kind of war god, just like a Tindalo in Melanesia.

Mr. Haddon finds that the natives "certainly had no conception of a supreme God," nothing, we understand, like the Baiame of some tribes of New South Wales. On the theory of borrowing from missionaries, they ought to have borrowed this conception. As the missionaries have been at work for a generation, and know the languages, it would be interesting to learn whether they have any records of the beliefs which they found when they first arrived. In Australia beliefs like that in Baiame are associated with the most primitive type of totemism; in Melanesia, as in the Torres Islands, a decomposed state of totemism appears to accompany the absence, or latency, of any such faith. In its place we have the cult of extremely uncultivated "culture heroes," who may be compared, as we have said, with those of the Melanesians as reported by Codrington. The Australian Punjel is alternately the Eagle-hawk, the culture hero or Prometheus, and the god, with his dwelling in the sky, who observes human conduct. Of this last aspect Mr. Haddon has found no trace in the Torres Islands. It is the *maidelaig*, or sorcerer, who, as the old men tell the young, has an eye on their behaviour. The *maidelaig* is a peculiarly loathsome creature, and, for moral purposes, is used merely as a bogey. The rules of conduct impressed on boys at initiation are excellent rules; honesty, obedience, respect of parents, and truth-speaking are inculcated. The bull-roarer is shown to the initiate, but most of the cruel Australian ceremonies are absent. As to courtship, the lady takes the initial steps, or did so before missionary influence

arose; the man, however, uses magic to attract her.

Space does not permit us to discuss the folk-tales, which are mainly hero tales, or the genealogies and the remarkable essay on kinship and terms of relationship by Mr. W. H. R. Rivers. Where a people, as in Mabuiag, live mainly on flour and tinned provisions, they are apt to become careless about agriculture and land tenure. The paper on the old systems is by the late Mr. Wilkin. It is natural to regret that well-qualified observers, like Mr. Haddon and his friends, did not visit the islands before Christianity, tinned meats, and European education were introduced. But, with the time and means at their disposal, the Cambridge party have produced a volume of great value, full of excellent illustrations. We merely offer a few samples from a rich and elaborate collection of facts, arrayed with the minimum of theorizing, and we can wish the adventurers no better reward than the chance of studying some people "that never saw pen and ink," for the Torres Islanders can now read and write.

The Mystery of Sleep. By John Bigelow. (Fisher Unwin.)—The author asks whether it is "credible to suppose that one-third, or indeed any minutest portion, of our terrestrial lives would necessarily have to be spent in a state or under conditions in which no progress whatever can be made in spiritual growth."

He denies this, and, being impressed by the prominence given in Hebrew literature to dreams, and by other references in the Bible to sleep, he believes that the processes of spiritual growth are "more than ordinarily active during sleep," and that man "while in that state is withdrawn from his own purposes, for much higher purposes than animate him during his waking hours." It seems clear that the author does not connect this spiritual growth mainly, if at all, with the occurrence of dreams and some dream-given communion with God. He associates it with the complete unconsciousness of deep slumber, and argues that it is well that we should bring into our waking lives no knowledge of "the sacred mysteries to which it is the presumptive purpose of sleep to admit the soul," since knowledge so gained must be antagonistic to the exercise of free-will. These are opinions which it is easier to call pious than to confute, but if they are to gain ground we must modify our conception of the scale of spiritual development. Throughout his lifetime a man must be considered to decline in spiritual experience and power, from babyhood onwards. Buffon said that an oyster was "a creature formed to sleep always," and it must be supposed that Dr. Bigelow would find among the mollusca the acme of spiritual power.

ANTHROPOLOGICAL NOTES.

MR. DAVID BOYLE'S Archeological Report to the Minister of Education of Ontario for 1903 records 1,753 accessions to the Ethnographical Museum at Toronto, bringing up the total number of specimens to 26,753. On the text of these, Mr. Boyle and his collaborators discuss several interesting questions. In answer to the question, "Who made the effigy stone pipes?" Mr. Boyle suggests as a scheme of evolution that smoking originated before the discovery, no one knows how long, and was used ceremonially rather than for solace; that the convenience of a wooden tube, either for blowing or as a holder for the wrapped-up leaves, and the further convenience of a crook or bend in the tube, would be found; that where pottery was known similar pipes would be

made in that material, and where pottery was not known, in stone; that some of the best stone pipes yield no sign of marks of any but primitive tools; and that although after the discovery the Indians imitated white men's pipes and used white men's tools, their notions of shape and decorative device were formed by themselves long before. Mr. Boyle also argues that the knowledge of the working of native copper was acquired by the Indian independently of the white man. To this Mr. J. D. McGuire makes a spirited rejoinder. The working methods of the Indians are illustrated by a number of unfinished stone pipes, compared with finished specimens and other objects from recent acquisitions to the collection. "Who made the bone combs?" is the subject of another discussion between Mr. Boyle and the Rev. Dr. W. M. Beauchamp, turning on the same question of European influence. Of the new objects acquired during the year, 647 were from a burial-place in Onondaga township, of which a plan and description are given.

Attention is called to a stone pestle, of almost perfect workmanship, found in Comox, British Columbia, and to a number of mummies from the same district. The account by the Rev. A. E. Jones, S.J., of his discovery of the "rock that stands out" in last year's report (*Athen.* No. 3947) is questioned by Mr. F. Birch, who has found a site five miles distant which he believes to be the right one. Mr. A. F. Hunter contributes to the report a list, with plan, of sites of Indian villages in North and South Orilla. Most interesting of all the contents of the report to the folk-lore will be the reprint of the evidence given on the trial of Payoo and Napaysoosee for the killing of Moostoos the Wehtigoo. The parties all belonged to a band of Cree trappers, several of whom became sick. One of these was Moostoos, who declared that he was about to become a Wehtigoo, or one possessed, and would kill his children and destroy everybody else, unless his friends would first put an end to him, which they did accordingly, with his own consent and with the approbation of the whole community. Payoo was acquitted, and Napaysoosee found guilty of manslaughter and sentenced to imprisonment for two months, the Hon. Mr. Justice Rouleau remarking that, notwithstanding the peculiar circumstances, some punishment was necessary.

M. Deniker has succeeded M. d'Ault du Mesnil as President of the Society of Anthropology of Paris. The interesting question raised by Prof. Arthur Thomson (*Athenæum*, No. 3955) as to the relation of the form of the skull to the muscles connected with the mandible has been brought before that society in a somewhat crude form by M. Sanielevici, of Bucharest, who argues that the work of mastication is the cause of brachycephaly, in opposition to the dynamic law of dolichocephaly formulated by Nyström. M. Manouvrier considered that neither the hypothesis of Nyström nor that of M. Sanielevici was supported by adequate evidence.

SOCIETIES.

ARCHÆOLOGICAL INSTITUTE.—May 4.—Prof. W. Boyd Dawkins read a paper on 'The Roman and Pre-Roman Roads of Northern and Eastern Yorkshire.' The north-eastern district of Yorkshire—bounded to the south by the line of the Humber and to the north by the Tees, and including the area east of a line drawn between York and Darlington and the sea—presents a geography that has left its mark on the distribution of the ancient population. North of the Humber the bare and dry chalk wolds extend to the vale of Pickering, overlooking low-lying lands extending from Hull to Bridlington, the great plain of York, and the marshes of the Don. Westwards from Malton a series of lower Triassic and Jurassic hills overlook the lower grounds to the north and west, and have offered advantages which the ancient population utilized before they ventured to clear the lower marshlands and forests.

On the north side of the vale of Pickering the Jurassic moorlands rise to a height of over 1,460 ft., and form the high north-eastern moors, mostly heather covered, tempting ancient settlement owing to dryness and absence of trees. All these three groups of higher lands are proved, by the abundance of habitations, tombs, and other relics, to have been the centres of population in the Neolithic, Bronze, and Prehistoric Iron Ages, while the lower districts present very few traces of prehistoric occupation, obviously because they were covered with dense forest and morass liable to floods. Roads began in the British Isles with the tracks uniting one Neolithic settlement with another, used by packhorses in the Bronze Age, and for wheeled vehicles possibly in the Bronze Age, and without doubt in that of Prehistoric Iron. These took the line of least resistance along the ridges, and avoided the valley bottoms. These ridgeways, winding according to the shape of the ground, are the oldest roads, and may be selected out of the existing network of roads on a large-scale map. When we find that the prehistoric remains cluster round them it is certain that they are of prehistoric age. Their winding and irregular course defines them from the later point-to-point Roman roads. It is unnecessary to deal with the latter in this district, because they have been already described by Mr. Codrington. The prehistoric roads in the Wolds consist of two series: those running from west to east, and mostly ridgeways, and those crossing them irregularly, but mainly in a north and south direction. In the rages west of Malton there are two which unite near Hovingham, and pass on to join the Roman road to Thirsk at one of the many "Cold Harbours" of the district. The northern of the two, from its straightness, and the fact that it passes Barton-le-Street, is probably the newer of the two constructed by the Roman engineers. The ridgeways in the north-eastern moors run mainly to the north in the direction of the Tees, from the road on the north of the vale of Pickering, which sweeps eastwards and southwards to Filey, and there joins a similar road at the base of the wolds on the south of the vale. One of these northern roads starts from Pickering, and possibly Malton, traverses a British settlement and a Roman camp, and is known in its further course to the Esk as Wade's Road. It is undoubtedly an ancient track straightened by the Roman engineers. In all these three uplands these roads are proved by the burial mounds to belong mainly to the Age of Bronze and Prehistoric Iron. After the Roman conquest, and when York became the capital of Roman Britain, they were improved, and new point-to-point roads were added so as to connect the capital with the Humber and the harbours of Bridlington, Filey, and Whitby, and probably Scarborough. These roads opened out the lower lands to the farmers, and from that time to the present day the drift of the people has been from the uplands to the lowlands.

ENTOMOLOGICAL.—April 20.—Dr. F. A. Dixey, V.P., in the chair.—M. Jules Bourgeois, Mr. J. E. Black, Mr. Maurice F. Bliss, Mr. E. F. S. Tylecote, and Mr. Francis Gilliat were elected Fellows.—Mr. M. Jacoby exhibited a male specimen of the beetle *Sagra senegalensis* with female characters, received from Mr. Barker in Natal.—Dr. Norman Joy exhibited *Orochares angustata*, Ev. taken at Bradfield, Berks, in December, 1903—the second recorded British specimen; a species of Tychius, which he said might be a variety of *T. polylineatus*, Germ. (not now included in the British list), or, more probably, a new species closely allied to it, taken near Streatham, Berks, last year; and two specimens of *Psephenus dresdensis*, Herbst., taken near Newbury this year.—Mr. C. O. Waterhouse exhibited an unnamed species of Nemoptera from Asia Minor, resembling *N. hattii* from Australia.—Mr. F. Enock read a paper on 'Nature's Protection of Insect Life illustrated by Colour Photography,' and exhibited a number of lantern-slides.—Mr. P. I. Lathy communicated a paper on 'New Species of South American Erycinidæ.'—A discussion followed on specimens of the dipterous families Stratiomyidæ to Cyrtidæ, exhibited by Mr. G. H. Verrall, Col. J. W. Yerbury, and other Fellows. Mr. Verrall said the object of the discussion was to determine the number and distribution of the British species comprised in these families. The total number of species was small, as there were only from 130 to 150 represented in Britain, but the extreme difficulty lay in finding out the correct names for these species.—Col. J. W. Yerbury said that his exhibit was of interest mainly on account of the specific names used, which names were useful as showing the nomenclature employed by a past school of dipterologists, and might give a clue to the manner in which some reputed species have found their way into the British list, such as *Ephippomyia ephippium*, an insect reported to have been taken at

Combe and Darenth Woods; *Isopogon brevisrostris*, probably the identical specimen referred to in Curtis's 'British Entomology' as having been taken on the Devil's Ditch, Newmarket; and *Laphria marginata*, stated to have been bred from a hornet's nest.—Mr. Colbran J. Wainwright, exhibiting two specimens of Anthrax, said that hitherto Mr. Verrall had believed that we had lost two certain species of Anthrax in this country, *A. fenestratus* and *A. paniscus*. His two specimens, though allied to *A. paniscus*, were abundantly distinct. One had been taken by Mr. R. C. Bradley at Bournemouth, the other by Mr. W. G. Blatch at Poole, but at present the species was unnamed.

MICROSCOPICAL.—April 20.—Dr. H. Woodward, V.P., in the chair.—A large tank microscope made by Thomas Ross, and presented to the Society by the Committee of the Quekett Microscopical Club, was exhibited. It was made not later than 1870, and was designed for the purpose of examining objects contained in aquaria. It was a highly finished instrument, having nearly every conceivable adjustment.—The annual exhibition of pond life was given by Fellows of the Society assisted by members of the Quekett Microscopical Club.

SOCIETY OF ARTS.—May 2.—Prof. R. Langton Douglas delivered the second of his course of Cantor Lectures on 'The Majolica and Glazed Earthenware of Tuscany.'

May 3.—Sir John Cockburn in the chair.—A paper on 'Canada and Great Britain' was read before the Colonial Section by Mr. W. L. Griffith.—A discussion followed, in which Mr. Joseph Walton, Lord Brassey, and others took part.

May 4.—Mr. Alexander Siemens in the chair.—A paper on 'Some Statistics of the World's Iron and Steel Industries' was read by Mr. W. Pollard Digby, and was followed by a discussion.

ANTHROPOLOGICAL INSTITUTE.—April 26.—Sir Thomas Holdich in the chair.—Prof. W. Ridgeway delivered a lecture on 'The Origin of Jewellery,' and illustrated it with an exhibit of specimens. The lecturer propounded the theory that jewellery did not have its origin in æsthetic, as commonly supposed, but in magic, and that ornaments were originally worn not as ornaments, but as amulets to ward off evil. The æsthetic consideration, however, of course entered in at an early stage. Primitive jewellery consisted of stones, seeds, shells, teeth, bones, &c., and later of crystals and metals. Of these, seeds and shells are worn all over the world, while bones are of so much value in Africa that the natives eagerly buy imitations if the real thing cannot be procured. The natives think that if they wear some part of a brave animal some of that animal's bravery will enter into them; for example, in India tigers' whiskers are eagerly sought after by the natives. In Africa and Australia the crystal is used as a rain-maker, not primarily as an ornament; and in Greece it was used to light the sacrificial fire. The Babylonian cylinders, Mycenaean gems, and Egyptian scarabs also had their origin in sympathetic magic, and their use as signets was purely secondary. They were originally worn as amulets, and were frequently engraved with a device to enhance their magical properties. Thus the Abraxas is found engraved on Gnostic gems; and on amethysts (a stone worn as a spell against drunkenness) a figure of the God of Wine—Dionysus—was frequently engraved. Of the metals, magnetic iron and hematite were especially valued, because their power of attraction led to the very natural belief that there was a spirit inside. Amber was originally valued for the same reason, not for its beauty. Gold, when first found, was used in the same way as stones, the nuggets alone being valued, as they could be strung together to form necklaces in the same way as stones were. Coral was, and is, a powerful amulet for travellers by sea, and when powdered was a potent spell against red rust on corn. Prof. Ridgeway therefore was convinced that jewellery was originally worn purely for magical purposes—as "medicine" to ward off the evil eye, for instance—and that the wearers were not influenced by æsthetic reasons till a later stage of culture.

PHYSICAL.—April 22.—Dr. R. T. Glazebrook, President, in the chair.—A paper entitled 'Calculation of Colours for Colour Sensitometers and the Illumination of "Three-Colour" Photographic Transparencies by Spectrum Colours' was read by Sir W. de W. Abney.—A paper on 'Normal Piling as connected with Osborne Reynolds's Theory of the Universe' was read by Prof. J. D. Everett.—A 'Note on the Diffraction Theory of the Microscope as applied to the Case when the Object is in Motion,'

by Dr. R. T. Glazebrook, was taken as read.—An "Automatic Gas-pump" was exhibited by Mr. C. E. S. Phillips.—There was also an exhibition of spectroscopic and other scientific apparatus by Mr. Peter Heele.

CHALLENGER.—April 27.—Sir John Murray in the chair.—Prof. Minchin exhibited specimens of the new Sporozoan, *Lymphocystis johnstoni*.—Mr. E. T. Browne showed *Medusa* from Valencia.—Dr. G. H. Fowler explained some graphic diagrams of the distribution of Biscayan Chetognaths, and announced that he had detected *Krohnia hamata* among specimens obtained at the Falkland Islands by Mr. Vallentin within six fathoms of the surface.—Mr. V. H. Blackman read a paper on 'The Metabolism of the Ocean,' dealing with the close analogy between the circulation of nitrogen on land and that in the sea. This was followed by an interesting discussion.—Mr. G. P. Farran described the Copepods of the North-East Atlantic slope. Of these rather less than half present a wide and often tropical distribution, occurring also in the Pacific or Indian Ocean. The remainder are only known as Atlantic or Atlanto-Mediterranean species, many being bottom-haunting forms, the recorded range of which is likely to be extended. About 12 per cent. of the total Copepod fauna extends north to the Arctic regions.

MEETINGS NEXT WEEK.

- MON. Society of Arts, 4½.—'The Majolica and Glazed Earthenware of Tuscany,' Lecture III., Prof. R. Langton Douglas. (Cantor Lectures.)
— Royal Institution, 5.—General Monthly.
— Surveyors' Institution, 7.—Junior Meeting.
TUES. Asiatic, 4.—Annual Meeting.
— Royal Institution, 5.—'Meteorites,' Lecture II., Mr. L. Fletcher.
— Colonial Institute, 8.
— Society of Arts, 8.—'Crystalline Glasses and their Application to the Decoration of Pottery,' Mr. W. Burton.
WED. British Numismatic, 8½.
— Geological, 8.—'Some Quaternary Dykes in the Mountain Limestone near Salford, Derbyshire,' Mr. H. H. Arnold-Hemrose; 'Phenomena bearing upon the Age of the Lake of Geneva,' Dr. C. S. Dittche Fretter.
— Society of Arts, 8.—'Early Painting in Miniature,' Mr. R. R. Holmes.
THURS. Society of Arts, 4½.—'British-grown Tea,' Mr. A. G. Stanton.
— Royal Institution, 5.—'Great Britain and Europe, 1793-93,' Lecture II., Mr. A. Hassall.
— Institution of Electrical Engineers, 8.—'The Steam Turbine as applied to Electrical Engineering,' Messrs. Parsons, Stoney, and Martin.
FRI. Astronomical, 5.
— Royal Institution, 9.—'The Queen Victoria Memorial,' Mr. M. H. Spielmann.
SAT. Royal Institution, 3.—'Sonata Style and the Sonata Forms,' Lecture II., Mr. D. F. Tovey.

Science Gossip.

WE regret to announce the death on Tuesday last of M. Pierre Émile Duclaux, Director of the Pasteur Institute. M. Duclaux was born at Aurillac (Cantal) on June 24th, 1840, and obtained his degree of Doctor of Science in 1865; in the following year he was appointed Professor of Chemistry and Physics at Clermont; in 1873 he removed to Lyons, and six years later was made Professor of Physics at the Institut Agronomique, Paris. In 1885 he became Professor of Biological Chemistry at the Faculté des Sciences, Paris. On November 26th, 1888, he was elected a member of the Académie des Sciences. He was the author of numerous scientific books, notably 'Études relatives à l'Absorption de l'Ammoniaque pendant la Fermentation Alcoolique,' 1865; 'Le Microbe et la Maladie,' 1886; 'Études Chimiques et Microbiologiques,' 1887; and 'Principes de Laiterie,' 1893. He contributed to the 'Encyclopédie Chimique,' and also largely to the *Recueil de l'Académie des Sciences*.

THE loss of M. Duclaux is a serious matter for France, as he stood in the front rank of biologists. Patient, modest, and hardworking, he was a model of what a scientific man ought to be. A pupil of the Ecole Normale when Pasteur was at the head of the scientific section of it, as head of the Pasteur Institute he rendered great services. But unfortunately he took a keen interest in politics as well as in teaching and research, and subjected himself to a strain that was too much for his strength. He had a very serious illness three years ago, from the effects of which, though there were occasional rallies and he resumed his work at the Institute, he never wholly recovered. The end came quite unexpectedly. His second wife was the well-known author and English poetess, the widow of M. James Darmesteter.

DR. SVEN HEDIN has received the large gold medal of the Geographical Society in Paris for his work in Central Asia, 1894-1902.

THREE new variable stars have been detected: Var. 15, 1904, Geminorum, by Herr Bohlin at Stockholm; Var. 16, 1904, Persei (situated in the cluster χ Persei), by Madame Ceraski at Moscow, examining M. Blajko's photographic plates; and Var. 17, Andromedæ, by Mr. Stanley Williams at Hove, Brighton. The last appears to change between the magnitudes $8\frac{1}{2}$ and $10\frac{1}{2}$, with a period of about 182 days; next minimum due on July 29th, and maximum about October 28th.

FOUR more small planets are announced from the Königstuhl Observatory, Heidelberg—two on the 19th ult. by Herr Dugan, and one on the 20th, and another on the 21st, by Prof. Max Wolf.

AN observatory is being built on Mount Wilson, in California, as a branch of the Yerkes Observatory.

DR. DOBERCK has returned to the Hongkong Observatory, after a stay in Europe on account of his health. His assistant, Mr. Figg, is now coming to England on leave of absence.

HERR EBELL publishes in No. 3944 of the *Astronomische Nachrichten* a set of elements of the orbit of Brooks's new comet (a , 1904) by which it appears that that orbit is parabolic, and that the perihelion passage took place on February 29th, at the distance from the sun of 2.69 in terms of the earth's mean distance from the sun. The comet's present distance from the earth is 2.33 on the same scale, and increasing, so that its brightness is diminishing. Traces of it have been found in photographic plates taken at Harvard College several days before its discovery by Mr. Brooks on the 16th ult. It is now situated in the tail of Draco, moving in a north-westerly direction towards Ursa Major.

HERR W. F. WISCILENUS has published, with his usual promptitude, a fifth volume of his useful 'Astronomischer Jahresbericht,' containing brief sketches of the contents of all astronomical publications, articles, and papers which appeared during the year 1903. The whole number to which reference is made amounts to 2,582, and the labour of abstracting them all must have been very great.

THE third number of Vol. XXXIII. of the *Memorie della Società degli Spettroscopisti Italiani* has been received. It contains a note by Prof. Mascari on the gradual changes in the distances of the sunspots from the centre in both hemispheres, as shown by their distribution in different years from 1879 to 1900; a description of a spectro-heliograph by Signor A. Sauve; and a continuation (from 22^h 7^m to the end) of the places of reference stars for the photographic survey at Catania, by Signor Boccardi.

FINE ARTS

THE ROYAL ACADEMY.

(First Notice.)

THOSE who are by nature unsympathetic with the habits of their kind sometimes find it possible to obtain relief by watching their movements through the imagined grill of a menagerie. To one who comes from the exhibition of the Salon satiated with its terrible monotony, its unrelenting efficiency and practical achievement in the business of picture-making, it is possible for a moment to indulge an agreeable illusion about the activities of some of our British artists, to watch with amused curiosity their odd, vivacious movements, their birdlike industry and eagerness, to admire the regularity and persistency of their efforts, and to note how isolated and peculiar are the habits of the different species. Here we see them putting together their gay, parti-coloured nests, from the most disparate and unlikely materials, bringing together into a

single picture all the odds and ends that strike their fancy. One lines his nest with sea-thistles and sand; another gets shelter from storm and rain by carrying about a silver-birch tree and planting it unexpectedly in the centre of his canvas. Another will build with an impossible blue-green pine tree and a red sunset of fifty years ago. Some of these instinctive habits have descended from untold ages, and represent phases of feeling which have long passed out of the real world. Such, for example, are the Drury Lane properties of Mr. Briton Rivière's *Youth* (No. 17) and the innocent and unblushing artificiality of Mr. Sant's *Joan of Arc* (229).

How delightful, one imagines, it must be to a foreigner to come but a short day's journey and find all this going on as though nothing had occurred to disturb the ingenuous unreality of the oleo-graphic epoch! But a sense of duty soon recalls one from the simple enjoyment of this indefinitely extended picture-book without any tiresome text. Yet, even so, even from the quite different point of view of art, there is more here to interest one—more individuality and more self-reliance—than at the Champ de Mars. In the first place, we have Mr. Watts. We do not propose to discuss his statue at present—it needs more consideration than a first view allowed; we will only warn visitors who enter on foot to keep the left-hand path of the courtyard if they do not wish for an unpleasant first impression of what—even if it be a failure—is a great failure; but his picture *Lilian* (179) is a triumphant assertion of his unfailing powers. Once before, in his 'Gill,' Mr. Watts has succeeded in placing a figure thus symmetrically and directly, *sans phrase*, before one. But in this case the effect is even more splendid and more original. After all these ages of sophisticated and contorted mannerisms, after every possible trick of presentment which might shock the spectator into attention or attract and allure him by an unexpected caprice, to present a personality as directly and as simply as in a chance meeting in life was surely the thought of a singular genius, and one peculiarly and delightfully out of touch with the movements of his time. It is intensely English, and though Mr. Watts is not, alas! representative of English art, his picture is exquisitely representative of an ideal of type and character peculiar to English life. It is in such a picture as this or in one of Mr. Meredith's novels that posterity may find the explanation of why the English aristocracy retained its power so long. Mr. Sargent paints his aristocrats, or his aspirants to aristocracy, on their guard, socially on the defensive—supercilious and self-conscious. Mr. Watts has given a type of distinction and breeding carried to the point of perfect simplicity and self-forgetfulness. It is a type that exists in numberless country families, but no one else has rendered it or guessed at its possibilities for poetically pictorial treatment. And no wonder, for it requires the highest gifts, the most perfect understanding of expressive design, thus to unite primeval simplicity with exquisite and fragile grace. Merely to place a figure thus symmetrically, and yet not produce an effect of bareness and emptiness, implies a rare mastery of design, both linear and plastic, and Mr. Watts has added to this an extraordinary charm of colour. He has here succeeded, even with the somewhat dry, crumbled method of his later works, in getting certain notes of the purest, most transparent colour. The rose and blue of the ribbons are unforgettable. They have all the sweetness, the evanescence, of the daintiest Bouchers or Fragonards, but with an austerity that the French eighteenth century knew not. Only in the face has the difficulty—but for this painting we might say the impossibility—of Mr. Watts's later technical methods proved insuperable. The delicacy he aimed at was unattainable by such means, and a slightly opaque yellowish stain mars the harmony.

Nothing else in the exhibition approaches this picture; nothing else can, beside it, be said to have real colour, or, in the same sense as this, expressive design. Beside it even Mr. Sargent's *Countess of Lathom* (175) looks sophisticated and factitious. It is, nevertheless, a very good picture, but not, we think, a very good portrait; that is to say, the rendering of character is not sufficiently intense to dominate the parade of the setting. What we carry away is the generally agreeable sensation of tone, the pleasant harmony of dull blue and dull plum colour, and the easy composition, though we wish Mr. Sargent would not always arrive at this by the same trick of movement. Here, as so often before, we have the lowered shoulder, the rigid elbow. It did for Miss Wertheimer, it does not do for the Countess of Lathom.

The Mrs. Wertheimer (301) is a more searching study of character, and is an admirably sober and discreet arrangement. Mr. Sargent is not by any means a great colourist, but he has of late shown a very wise preference for those low-toned and indefinite schemes in which at least an agreeable harmony is within his reach, and has avoided the brilliant and startling reflected lights with the unpleasant greenish half-tones in the flesh which he used to affect. In his *Duchess of Sutherland* (206), which is hung too high for a full judgment, he has attempted a more ambitious scheme. Something in the character of the sitter may have prompted the daring idea of the arsenical green dress and the mysterious woodland background, but the idea was beyond the powers of the artist's invention. The green remains isolated, the background adds no resonance to the note, and the lighting, precisely because of the attempt to give it a naturalistic explanation, strikes one as unconvincing. Nevertheless, there is in the contour of the shoulder and left arm a research for line, which is a welcome sign that he has not altogether forgotten the drawing of his 'Madame Gautreau.'

Of the other Sargents not much need be said. The Marquess of Londonderry carrying the *Great Scord of State* at the Coronation, August, 1902, and Mr. W. C. Beaumont, his *Page on that Occasion* (329), is, as its title implies, a parade portrait, and the artist has been as puzzled about what to do with the sword of state as the Marquess himself. Some day, perhaps, when Mr. Sargent's works are treated like certain Old Masters, the page will be cut out and will make a charming *morceau* by itself. Nor do we really admire the portrait of *Major-General Leonard Wood* (247). On this scale, and hung where the handling can be seen, it betrays that want of subtlety in drawing and imaginative grasp of significance, as opposed to verisimilitude, that we have so often objected to.—It is just in these two qualities that the superiority of Mr. Orchardson, when, as not too often happens, he succeeds, is apparent. In the *Sir Samuel Montagu* (253) he has undoubtedly succeeded. It is a vivid and clearly understood personality, rendered with a fine sensitiveness of hand and eye.

Mr. Furse is at his best in *Diana of the Uplands* (222), which is fortunately hung so high that only its general design is apparent; we know too well from his picture at the New English Art Club what the execution would be like if it were fully visible. But it is precisely in the general construction that Mr. Furse shows his talent. The two conflicting diagonals of the straining greyhounds and the figure leaning back against the wind make an admirably balanced group. As usual in his large compositions, the head wants its due predominance, but the movement of the figure and the portraits of the greyhounds are excellent. It is a pity that Mr. Furse was unable to place his group better in the landscape, the lines of which do not reinforce or harmonize with the main idea, while the design of the clouds, where his opportunity lay, is meaningless. In colour too it is nondescript and indefinite.

In the same painter's *Sir Francis Mowatt* (475) the attempt to give character by a snapshot notation of an accidental and casual pose has resulted inevitably in caricature. It is the same thing in painting as the novelist's trick of giving character by repeating some small idiosyncrasy of manner every time the person enters the scene.

Signor Mancini's *En Voyage* (424) is, we think, the best thing we have ever seen by him. His astonishing talent is always undeniable, his taste is usually of a kind to frustrate it; but in this rendering of a little, shrunken old man there is nothing to offend and much to admire. The astonishing relief of the modelling, the flesh-like quality of the hands and face, the luminosity and brilliance, show the specific talents of a painter in the highest degree. Signor Mancini is assuredly one of the many artists whom the conditions of modern life will despoil of his due fruition.

THE SALON OF THE SOCIÉTÉ NATIONALE DES BEAUX-ARTS.

It is still convenient to distinguish this Salon by its old title of the *Champ de Mars*, but year by year the distinction is ceasing to have any meaning. The dreary atmosphere of official French art has infected the younger body; there is no more sign of hope or promise for the future here than is usually to be found in the old Salon. What is evident everywhere is the complete bankruptcy of modern French painting—a bankruptcy more complete than we know of in England, where a few small and isolated groups keep up a certain standard of individual effort. It is, of course, rash to make generalizations about so vast an assemblage of exhibits, which range from the upholstery of motor-cars to ceiling decorations by Anquetin; but the general impression is one of absolute despair at the *impasse* into which modern art has got itself, in France at all events. The fact is that the education of painters has been elaborated too much. Ever since M. Carolus Duran first found the trick of teaching people how to paint effective pictures the schools have gone on improving upon his methods, until now almost any one—certainly any average Frenchman—can be trained, with mechanical precision, to paint a picture fit to exhibit in the Salons. The great change which we may trace to M. Duran consists in substituting correct placing for drawing. The student is compelled to get his proportions accurate, to place the features rightly in the mask, and to mark clearly the prominent accents. This is a comparatively easy art to acquire, and it has the great advantage of giving at once the utmost appearance of verisimilitude. The art of drawing is almost opposed to this. To follow with intense perception and appreciation the course of a contour, to mark at each point its changes of quality, and yet at the same time to give it a pervading rhythm, implies a far greater intimacy with the object than the art of correct placing demands; at the same time it tends actually to prevent verisimilitude, to interfere with correct proportions. By throwing over altogether the art of drawing as it was taught by Ingres and practised by Degas and Chasseriau, the modern instructor has found a short cut to proficiency, of which pupils have taken every advantage. Add to this the fact that a convenient system of tonality, which avoids cutting silhouettes and sharp uncompromising oppositions, has been invented, and we have at least a plausible explanation of the alarming output of pictures which each year's Salon discloses—pictures which show undeniable capacity, which are never wholly ridiculous or ineffective, and which, for all that, are further from real art than many a blundering amateur's endeavours to get something expressed. Almost all these pictures and sculptures are produced solely for exhibition.

The artist of experience knows pretty well for certain what corner of the exhibition he is likely to have allotted to his work, and he seeks out something new and audacious, which will arrest attention at all costs. It is even said that the sculptors compose their designs for the particular place they have in view, and make them solely for that purpose, so that in another setting they would be ill-modelled distortions. It is absurd to blame the artist altogether for this. He lives in an age of exhibitions, and if he is to live he must adapt himself to these disastrous conditions. What is to be hoped is that some day there will come a revulsion of feeling against these monstrous markets, and that a more wholesome and more direct relation will spring up between the patron and the artist. If only the patron would commission the artist to paint a picture or model a relief for a particular place in his house, the artist might be able to work without having before him perpetually the vision of this vast pictorial Smithfield.

In any case, the only work that we succeeded in discovering which touched the higher ranges of feeling, which seemed entirely careless of what effect it might produce, was by one of the oldest members of the Society, whose work is seen for the last time on these walls. It is Whistler's full-length portrait (No. 1315) called *Rose et Violet (l'Iris)*. We have often suggested that Whistler, towards the end of his life, showed signs of the unfortunate effects on him of indiscriminate flattery from his admirers, and unjustified abuse or neglect from his enemies; but this portrait, still unfinished at his death, and painted entirely in the last five years, shows that the right inspiration could rouse the real genius of the man to the very end. For this is, we think, the one picture of the latter part of his career which will count among his real masterpieces, which can be put beside the 'Miss Alexander,' 'The White Girl,' or 'The Piano.' We see, too, in this mysteriously beautiful figure a poetry, a tenderness of feeling, which can hardly be found elsewhere in the artist's work. It is, in fact, one of the few dramatic portraits Whistler has painted—one of the few in which a mood gives to every line and tone a peculiar significance. The tall figure, dressed in a long trailing gown of dim rose mauve, moves before a deep violet curtain; she holds in her right hand an iris which gives the key to the colour-scheme. The movement is not completely worked out; could even Whistler, at his age, ever quite have realized anything so subtle as he has here suggested? She seems to have come forward slowly with an almost queenly stateliness and distinction of bearing, but then to have hesitated, to have wondered whether she was understood, like some sleeping beauty who has woken in an age that has forgotten courtliness; and the hesitation of the movement is echoed in the proud pathos of the face. The colour is marvellous; it is very low in tone, and no words can be found to describe the elusive and inscrutable tints of deep violet and rose against which the flesh of dull golden hue is relieved. It is unfinished, it is true; the shadow tones of the dress are not quite in key, the position of the left arm is not perfectly ascertained; but enough is here to make this a great Whistler, and one of singular and pathetic interest. The other pieces by him only help to prove how rare and delightful an exception this portrait is among his later works.

It is difficult to turn with any satisfaction from this real creation to the rest of the exhibition; but what struck us most was that Paris is rather a centre of cosmopolitan art than of a great native school. Not that there are any great works by foreigners except the one we have named, but whenever one is struck by the serious intention, the sobriety and distinction, of a picture, one is almost certain to find that it is by an American, Australian, or Belgian artist. Among these we may mention

Mr. Maurer's *La Nuit* (849) and *Le Rendezvous* (850), effects of low neutral tones very harmoniously combined, and painted with real frankness and simplicity.—Better still is the work of Mr. Patterson (an Australian) *Fenêtre de mon Atelier* (981), a black silhouette relieved on the almost colourless daylight of the window.—Another foreigner, Mr. Morrice (a Canadian), sends some charmingly coloured marine pieces; and Mr. Walter Gay's interiors, treated rather too much as *natures mortes*, show taste and delicacy of feeling.—We cannot praise so much Mr. Bunny's sophisticated composition, *Après le Bain* (209), which has brought him the prize of a State purchase.—One other foreign artist, Baertsoen of Ghent, sends work which attracts by its vigorous rendering of atmospheric effects. These are, it is true, almost always melancholy and depressing, but his *Gand (dégel)* (64) shows a genuine, though minor poetical feeling.—Nor must we forget Mr. Sargent's *Lord Ribblesdale*, which even in London was an exceptionally good work, and here has an extraordinary air of sobriety and dignity.

Among the works of native French artists M. Cottet's *Jour de Fête* (299) is, perhaps, the most likely to attract attention, because, for once, the artist has tried a new effect, has replaced the greenish blacks and greys which he usually affects by positive, almost crude local colour, strongly illuminated. It is harshly and unpleasantly painted, and the design is only approximate; but the unity of effect is secured with striking assurance and *verve*.—By far the most talented painter in a strictly technical sense is M. Anquetin, who contributes an immense ceiling decoration in three parts, in which the story of Rinaldo and Armida is dimly discernible. It is rather a brilliant piece of art criticism and virtuosity combined than a great and agreeable decoration, for the artist has caricatured the typical forms of seventeenth-century art, of Rubens in particular, and by some exaggeration, and by transposing the colour into a hotter key with exasperating notes of bright green and crimson, has given his decoration a certain witty, ironical effect, which is amusing enough in an exhibition, but might become wearisome to live under. M. Anquetin possesses unique powers; he alone of modern French painters knows the full range, and appreciates the peculiar qualities, of the medium of oil paint, and he is almost alone in using it so as to give full expressiveness to the individual touches; he appreciates the calligraphy of good painting; but all these gifts seem to lack the purpose and inspiration which could employ them harmoniously. His spirit is negative and ironical; and who would take Rubens seriously if he had not done so himself?

M. Caro-Delvaile's *Ma Femme et ses Sœurs* (241), which has been bought by the State, is a charmingly arranged interior. There are many happily chosen local colours, and much tact is shown in displaying them, but it seemed to us to be wanting in any more important aim. Nor is the colour-scheme, entirely agreeable though it is, the result of any new or personal way of regarding local colour; one feels that if the artist had taken less care in the furnishing of his *ménage*, the colour-scheme would have been imperilled, whereas with a real colourist we are sure that whatever the local colour may be, he will manage to see it right.

M. Robert Besnard, the son of the well-known artist, exhibits for the first time. *La Dernière Coupe* (118) is a picture of a ball supper, and, as might be supposed, it resembles in general style the works of M. Besnard père. But it is not only a most astonishing performance for a young man; it is actually more simplified, more deliberately thought out, and reduced to fewer brush-strokes than the father's work, while the colour is vastly superior. It is carried out in a warm grey monotone, with almost white high lights, and here and there a

few stains of maroon and citron. It certainly gives the highest possible promise of the artist's attainments, only we may hope that he will develop a severer and more significant style than that in which he has been educated.

If such popular favourites as MM. Carolus Duran, Boldini, and Dagnan Bouveret, it is needless to say much; whatever they do is sure to please or astonish, and therein is no doubt their reward. M. Boldini exhibits two portraits in which depravity and vulgarity respectively predominate.—M. Carolus Duran's *Portrait des Enfants du Comte de C.* (243) shows how he has lost any serious artistic purpose, while M. Dagnan Bouveret's *Sur les Ombes* (323), a grotesque travesty of the 'Monna Lisa,' looks like a last desperate appeal to sensational sentimentalism. With such works in places of honour, it is not surprising to find that some of the more serious workers are pushed into dark and invisible places. We found hanging under a staircase a really interesting piece of painting, M. Laprade's *Nature Morte* (700), which showed a fresh and piquant feeling for strong colour and frank expression.

PRINTS.

PART XII. of the *Great Masters* series of reproductions (Heinemann) has appeared. It includes an excellent reproduction of Reynolds's 'Duchess of Devonshire and her Baby.' This is extremely rich and full in tone, and the contrasts, even in the dark parts of the picture, tell admirably. There follows Dürer's 'Hieronymus Holtzschuher' at Berlin, again an excellent reproduction, one of the best, we think, of primitive design which this series has contained. The handling of the hair is, if anything, flattered; it is only in rendering the *smalto* of the flesh that this process misses something of precision. The Ruysdael from Lord Northbrook's collection is not so successful; the handling has become a trifle woolly, and it seems to have missed both the full weight of tone and the certainty of design and modelling of Ruysdael's skies. The last reproduction is that of Francia's 'Deposition,' from the National Gallery. The effect here is to exaggerate the *chiaroscuro* by a slight blurring of the surface.

Part XIII. contains Cranach's masterpiece of the 'Rest in the Flight into Egypt,' recently acquired for the Berlin Museum. It is a magnificent composition; but here, as often in the case of the work of primitive artists, we lament the muzziness which seems inseparable from the process employed in this work. On the other hand, Leonardo's 'La Gioconda' is a wholly admirable reproduction, in which something of the actual quality and condition of the paint is discernible. It is followed by Van de Velde's masterpiece, the 'Farm' of the Berlin Museum, which, if we remember rightly, belonged to the Hope Collection, and ought to have remained in England. This is a good reproduction, as is also the Raeburn of Mrs. Hart, but here the original leaves much to be desired.

Nos. 4 and 5 of Hirth's *Formen-Schatz* are as interesting and well chosen as usual with this publication. Some excellent reproductions of parts of the Temple of Jupiter at Baalbeck, an admirable fourteenth-century reliquary of Rhenish workmanship (a recent acquisition of the National Museum at Munich), the so-called Filippino Lippi 'Madonna and Child' of the National Gallery (which is now generally recognized as by 'Amico di Sandro'), Dürer's 'Study of a Hare' (the colour is not very satisfactorily reproduced), a Hobbema (this, too, is not a brilliant reproduction), a drawing by Bibbiena, and a Chinese *cloisonné* are the chief things in No. 4.

No. 5 contains a portion of the Temple of Isis at Philæ; the roof of the Baptistry at Florence, an important work which we do not remember

to have seen reproduced before; the Berlin wings of the Ghent altarpiece; two French ivory diptychs in the Louvre, ascribed here to the second half of the fourteenth century, but, we should say, of a decidedly earlier style; two admirable reproductions of the Guidarello Guidarelli tomb at Ravenna; Aldorfer's 'Riposo,' and, finally, a tolerably good rendering of Turner's 'Burial of Wilkie.' In view of the price at which they are issued, these collections are excellent, while the choice of examples shows a wide range of knowledge and considerable taste.

A CHURCH DESTROYED BY IVY.

A STRIKING lesson as to the destructive effects of the unchecked growth of ivy can now be seen a few miles to the north of London. A fine and somewhat exceptionally interesting and well-placed old parish church has been wrecked by this green parasite, which has been too long encouraged from a false idea of picturesque beauty.

The old Essex church of All Saints, Chingford, stands—we now ought to say stood—on the brow of a hill overlooking the valley of the Lea, and commanding a striking view over considerable parts of Hertfordshire and Middlesex. The fabric did not possess any extraordinary architectural merit, but was a building of a decided degree of beauty and variety, and distinctly beyond the average of old parish churches in general interest. That distinguished Essex ecclesiologist the late Mr. H. W. King went so far as to write of this church in 1866 as "exquisitely beautiful." By a most unhappy decision the old church was to a great extent abandoned in 1845, when a new church, hardly satisfactory in design and equipment, was built about a mile to the north at Chingford Green. The fine late Norman font of Purbeck marble was removed to the new church, but occasional services (we believe once a month) continued to be held in the walled-off old chancel until the last ten or twelve years. The windows of the unused nave and aisle of the old church were barred, but left unglazed, and it was not difficult to force an entrance. At the east end of the south aisle stood a handsome table-tomb with the brass effigies of a celebrated Essex benefactor, Robert Rampton (Yeoman of the Guard to Edward VI., Mary, and Elizabeth), who died in 1585, and his wife Margaret. A brass mural plate also recorded his benefactions to Chingford and the neighbouring parishes. A thief obtained access to the church in 1857 and stole the benefaction plate. Encouraged by his success, he paid another visit and cleared away the two effigies, which were excellent examples of the armour and dress of the period, and the epitaph plate. The east end of the south aisle and the south entrance doorway give evidence of good work, circa 1300, but the greater part of the west tower, and the windows of both nave and aisle, as well as the chancel, show that the church was considerably rebuilt in the fifteenth century. There is documentary evidence proving that a new chancel was being built in 1460.

Meanwhile, even before its partial abandonment, the grievous mistake was made of encouraging ivy, and after 1845 it was suffered to wanton after an unrestrained fashion, wherever it listed, over roofs as well as walls. Yet the foolish custodians had no intention of giving up the fabric to decay; a certain pride was taken in the old building, and the churchyard was still used; it stood close to an important highway, and a mere ruin was by no means desired. From time to time money was spent on propping up the roof and windows and doorways with deals. The size of the ivy stems and the luxuriance of its growth were considered to be subjects of congratulation. The old church was constantly being

photographed. A minority of intelligent folk prophesied for several years that the ivy would soon master the fabric; but the ivy trunks were held to be sacred, and the more rank the roof vegetation the "prettier" was the building considered.

Last February, in the midst of bleak, windy weather, the crash came; the whole roof of the nave and south aisle collapsed in a complete wreck, shaking and imperilling the walls, which are bound speedily to follow. The present aspect of this ancient church is most pitiful. The great limbs of the cruelly rending ivy hang about the church in huge snake-like coils and folds in various directions. The widespread ivy trunk against a buttress on the north side of the nave clings too close to admit of a tape or rule passing behind it, but it measures 33 in. from one side to the other.

On the south side is a remarkably fine red-brick porch of exceptional interest; it is probably of circa 1500. It is rent in all directions; and no wonder. A single ivy stem on its east side has a girth of 27 inches, and another of 24 inches, whilst on the west side a great rank elder bush of coarse growth cuts into the building.

Save for a comparatively modern east window of feeble design, the chancel (as well as the west tower) still stands in tolerable condition. It surely might be spared, particularly as we have so few bits of pre-Reformation parish-church work left of which the date is known with precision. If it is to be spared the vast ivy limbs around it must be severed without delay, and the rank grass and weeds that luxuriate on the north side of the chancel roof at once dug off.

Surely the wreck of Chingford Church ought to dispel any further ideas of the "protecting" power of ivy. Even Mr. Edward North Buxton, who has done so much good conservative work in other directions as verderer of the adjacent Epping Forest, in his guide to the district speaks of "the extraordinary trees of ivy, of great age and girth, which hide and protect the mouldering walls and roof" of this church.

The sorry spectacle that this church now presents checks all inclination to smile over the recent catastrophe, which is a discredit to all concerned—rector, wardens, and other ecclesiastical authorities in particular; but it is somewhat absurd to see big boards in one or two places, breathing out prosecution, in the name of the churchwardens, against all and sundry who do damage to the old church, when all the time these officials were in truth responsible for the plainly coming doom of the ancient building by neglect in using axe and saw.

The cynical question as to archidiaconal functions is still occasionally propounded, and it is not one that is easy for the lay mind to answer. It is, however, usually assumed that archdeacons from time to time visit the parish churches, and see to their repair. It would be well if they took up the question of the serious damage done to fabrics by ivy and other forms of out-of-place vegetation, with something of the same zeal shown by an Archdeacon of Colchester (John Warly) in the time of Queen Anne. That more Essex churches have not fallen victims to the fatal entanglements of this insidious destroyer is probably due to his timely energy. In 1705-7 Archdeacon Warly, when visiting the churches of his archdeaconry, not only condemned the trees, bushes, brambles, and elders growing close to the fabrics in various churchyards, but required certificates, within a limited time, from the churchwardens as to their removal. In various instances he noted small trees growing on steeples, and ordered the roots to be destroyed; and in many cases, as at Walden and Hatfield Peverel, he directed not only that the ivy should be taken down from the walls, but also that the roots should be "stubbed up." It would tend to the

enlightenment of modern archdeacons and others if the mass of Essex archidiaconal records, from Elizabethan times onward, now decaying in the attics of an office in Chelmsford, could be judiciously edited by the Essex Archaeological Society or some kindred body.

ARCHÆOLOGICAL NOTES.

THE appearance of a new edition of M. Maspero's '*Histoire Ancienne des Peuples de l'Orient*' is always an event on which archaeologists are to be congratulated, and the sixth edition (Hachette) is quite up to the level of its predecessors. The differences between this and the fourth, published in 1886—the fifth was little more than a reprint—are chiefly to be seen in the early history of Egypt with which the volume begins, and which has been entirely recast in view of the discoveries of the last decade. Here M. Maspero shows his ready adaptation of new ideas by such substitutions as that of Geb—or, as he prefers to write it, Gabou—for Sib as the name of the earth-god, and by a sober and cautious history of early dynastic times, in which he takes occasion to remark that Prof. Petrie has attempted to classify the kings of the first two dynasties lately discovered, "*mais sans grand succès*." In the early history of Chaldaea there is less alteration to be made, though it should be noted that, in his remarks upon the Sumerian question, for the statement that the Pan-Semitic theory of Mesopotamian civilization had gained only one adherent in France, he now substitutes the words, "*Ce système a rallié de nombreux adhérents en France et à l'étranger*." He remains, however, constant in the faith that the earliest civilization in the world was not Semitic, and it is, perhaps, a pity that he should not have stated how great has been the part of America, under the leading of German Semitic scholars, in the spread of the heresy in question. Another innovation is the plentiful appearance of illustrations, taken for the most part from the larger work of similar name translated into English by the S.P.C.K. Handier for reference than the last-named book, and with the additional advantage of an index, the present edition forms perhaps the best introduction to the general history of the ancient world that can be recommended to the scholar.

The name "*Jerahmeel*" seems destined to bring discord into learned circles, and it is somewhat surprising to see in this connexion a furious attack upon Dr. Wallis Budge in a quarterly journal due to the enthusiasm of a pious testator for the welfare of Unitarianism. As readers of the *Athenæum* are aware, Canon Cheyne's *Jerahmeel* theory is partly founded on the notion evolved by Dr. Hugo Winckler that the Musri or Mizraim of the cuneiform inscriptions and the Old Testament often means not Egypt, but a supposed kingdom otherwise undiscovered in North Arabia. Dr. Budge, in the preface to the sixth volume of his '*History of Egypt*' (see the *Athenæum* for August 16th, 1902), took this theory to pieces, and showed that the inscriptions give no support to the belief in the existence of a powerful empire in North Arabia, which is, to any one acquainted with the country, an absurdity. Dr. Winckler's somewhat belated answer does not seem to meet Dr. Budge's arguments with any direct refutation, but indulges in much abuse of those rash persons who, not being "experts," venture to criticize the work of those who are, and thus to drag them from the historical investigations on which they are supposed to be engaged. The article is worth reading in view of the remarks of Mr. Cloudeley Brereton in the *Monthly Review* on the increasing militarism of German scholarship, and upon the unwisdom of English schools and universities in relying upon its methods so exclusively and in preference to the more rational culture of the French. To speak, as Dr. Winckler does,

of the unacquaintance with cuneiform monuments of the head of the Assyrian Department in the British Museum would be, even with a good case, to court disaster.

A curious story that reaches us from Anatolia throws further light upon the excessively military spirit that now animates a good many North German scholars. Prof. Delitzsch, in the spring of 1902, made a visit to Baghdad by way of Aleppo, Urfu, Diarbekr, and Mosul, taking with him a camera, with which he proposed to obtain records of his journey. Unfortunately the plates that he used did not develop on his return, and it is now said that, to replace them, he "commandeered" the photographs sent to the Orient Gesellschaft by the architects in charge of the Babylon excavations, together with others borrowed from Dr. Christ of Urfu and Dr. Naab of Diarbekr. All these appeared later in the third edition of '*Babel und Bibel*' as photographs taken by Prof. Delitzsch himself, and up to the present Dr. Christ and Dr. Naab, at any rate, have received no acknowledgment of, or thanks for, this high-handed appropriation of the results of their work. The matter would, perhaps, hardly be worth mentioning were it not for the policy resolutely, and, as it appears, of design, pursued by a certain class of German scholars of ignoring all the courteous traditions of scholarship, and of giving no credit to any one outside the circle of their own friends or pupils for any labours in the same field.

The *Acta of the Thirteenth* (Hamburg) Oriental Congress are at last out, being as nearly as possible a year and three months overdue. They form one reasonably slender volume instead of the three, four, or five of the twelve earlier congresses, the reform of Dr. Naville having had the effect of reducing the bulk, although it has not been effective in ensuring the punctual appearance, of the *Proceedings*. The papers, of which summaries only are here given, form a fairly representative collection, in which the predominance of studies in Indianism is well marked, among them being a curious parallel drawn by a Parsee scholar between the Christian worship of St. Michael and the cult of the Zoroastrian Mithra. A report on the Linguistic Survey of India, by Sir Charles Lyall, has all the weight and appearance of a State Paper. Chinese and Japanese studies are less to the fore than one would have expected, although an account of the Historiographical Department in Tokyo University, written by a Japanese in English, shows once again how intelligently our ally has adopted European ideas. Semitic studies occupy a large space in the volume. Prof. Halévy's theory of the origin of the Phœnician alphabet, which is said to have nearly caused a riot in the section where it was produced, is here to the fore, as is Ahmed Zeki Bey's communication upon the Egyptian Government's projected reform of Arabic typography. There is not much to be noted in the Egyptian Section beyond some grammatical work by Prof. Erman, and Dr. Naville's careful explanation of the Palermo stele, which has suddenly leapt into importance from the light it throws on the earliest history of Egypt. Some very valuable papers have slipped out, no doubt in consequence of the leave given for the first time, to publish them elsewhere. Altogether it may be doubted whether the system of condensation has proved a success, the advantage of speedy publication which formed its chief recommendation having disappeared for unexplained causes. In any event, there can hardly be any useful purpose served in reprinting, after such a lapse of time, the after-dinner eloquence of learned Europe, and we think this might be abridged in future. The appearance of these *Acta* corresponds in time with the invitations to the Fourteenth Congress, to be held at Algiers during Easter, 1905. Adhesions are to be sent

to M. David, Chef du Secrétariat de M. le Gouverneur-Général de l'Algérie, Palais d'Hiver, Alger; or to M. Leroux, 28, Rue Bonaparte, Paris.

The last volume of the late Sir Peter Renouf's translation of the 'Book of the Dead' has at length been posted to the subscribers, and the May number of the *Proceedings of the Society of Biblical Archaeology*, in which it has been appearing, will contain a lengthy paper on the order of the kings in the first three Egyptian dynasties.

The chief treasure-trove that Prof. Petrie has brought back with him from Ahnas is a pretty little gold statuette of the god Her-shaf. It is odd that it was not claimed by the Khass-el Nil Museum.

THE MAME SALE.

The Mame sale, which was held at the Galerie Georges Petit, Paris, on April 26th and three following days, was from several points of view of a very interesting character. For over a century and a half the firm of Mame of Tours has been one of the leading publishing houses of France. The four or five generations of the Mame family have all had their various hobbies; one of them, Charles, was a politician, and was not only Mayor of Tours and a Deputy for Indre-et-Loire, but also a distinguished political economist. The best known was Alfred, who directed the business from 1833 to 1893.

The great fine-art collection dispersed last week was begun in the latter half of the eighteenth century, and was very largely added to during the last century; and the recent death of M. Paul Mame has been followed by the public sale of the collections of this art-loving family. The many fine books which bear the imprint of Mame will always remain splendid memorials of their enterprise as publishers. 'La Touraine Illustrée,' the 'Sainte Bible' of Doré, the 'Chefs-d'œuvre de la Langue Française,' the 'Châteaux Historiques de la France,' the 'Chanson de Roland,' the 'Sainte Louis' of Valtou, the 'Sainte Elisabeth de Hongrie' of Montalembert, the *Missal* offered to Pius IX. in 1870, and the recent 'Vie de Jésus' by Tissot are only a few of their great books.

The four days' sale produced a total of 1,576,521 francs, and the prices throughout appear to have been far in excess of any reasonable anticipation. Very many of the pictures show enormous advances, as will be seen in the following report, so that the commercial depression which has remained stationary in Europe for the last two or three years does not seem to affect in the least the prices of fine works of art.

The principal pictures were: Antonello da Messina, Portrait of a Man, 50,000fr., from the Beurnonville sale, 1881, 33,000fr., and Signol sale, 1878, 10,000fr. François Clouet, Portrait of a Woman, 30,100fr., from the Pourtales sale, 1865, 4,030fr. F. H. Drouais, Portrait of the Duc de Choiseul, 51,000fr., from the Sabatier sale in May, 1883, 13,100fr. G. Flink, Portrait of a Young Man, 7,200fr., from the Pereire sale, 1872, 1,100fr. Fragonard, Cache-cache, 12,500fr., from the Wilson sale, 1881, 8,100fr. Greuze, Young Girl with a Rose, 32,000fr., purchased privately from the late M. Charles Pillet for 35,000fr.; La Prière, 25,500fr., from the Beurnonville sale, 1881, 19,000fr. Holbein, Portrait of Calvin's Mother, 30,000fr., from the Pourtales sale, 1865, 1,720fr. Hondeloeter, La Poule Blanche, 13,100fr., from the Sabatier sale, 1883, 6,500fr. T. de Keyser, Portrait of a Lady, 16,500fr., from the Wilson sale, 1881, 8,100fr. N. Maes, L'Enfant à la Gaufre, 16,000fr., also from the Wilson sale, 10,500fr. Mantegna, Portrait of a Man, 34,000fr., from the Pourtales sale, 1865, 900fr. P. Mignard,

Portrait of Marie Victoire de la Trémoille, 17,500fr. Nattier, Portrait of the Duchesse de Châteauroux, 51,000fr. David Teniers the Younger, Les Joueurs de Boules, 19,500fr., from the Pereire sale, 1872, 6,900fr.; Le Festin des Singes, 9,000fr., from the Wilson sale, 1881, 6,200fr. Jean Weenix, The White Dog, 20,000fr., from the Baron d'Ivry sale, 1884, 26,500fr. Two pastels by Perronneau, Portrait of a Young Woman in Blue Dress, 70,000fr., and Portrait of a Sleeping Woman, 30,000fr.

Some very remarkable advances were also obtained for pictures by modern artists, of which the more important were the following: Corot, Souvenir de Marissel, 103,100fr., from the Laurent-Richard sale in 1873, 15,100fr., and again in 1878, 16,850fr. Daubigny, Bords de l'Oise, 31,000fr., from the Aquila sale, 1868, 550fr. Delacroix, Chevaux sortant de l'Eau, 30,000fr., from the second Laurent-Richard sale, 1878, 16,100fr., and from the Faure sale, 25,600fr. Diaz de la Peña, La Femme au Chien, 12,200fr. Jules Dupré, La Rivière, 18,600fr. Eugène Fromentin, Arabes en Voyage, 6,100fr. Isabey, Scène au Cour, 12,200fr. T. Rousseau, Forest of Fontainebleau, 10,000fr., from the Aquila sale, 1868, 3,600fr. The water-colour drawings, sketches, &c., included Jules Dupré, Intérieur d'une Ferme, water-colour, 5,000fr.; and J. F. Millet, La Fermière, 34,700fr., and Le Vol d'Oies Sauvages, 34,300fr., both pastels. M. Mame purchased these two pastels from the artist for two or three thousand francs.

W. R.

SALES.

ENGRAVINGS after Meissonier formed the principal feature of the sale at Christie's on the 27th ult.: Les Renseignements, by A. Jacquet, lot 52, 28s.; lot 106, 36s.; Generals in the Snow, by E. Boilvin, lot 53, 27s.; lot 109, 34s.; Partie Perdue, by F. Bracquemond, lot 54, 51s.; lot 110, 48s.; The Sign-Painter, by A. Jacquet, lot 55, 31s.; lot 101, 35s.; Piquet, by A. Boulard, 39s.; Le Guide, by A. Jacquet, 26s.; 1806, by J. Jacquet, 31s.; 1807, by the same, 94s.; 1814, by the same, lot 60, 147s.; lot 103, 28s.; La Rixe, by F. Bracquemond, 147s.; The Sergeant's Portrait, by J. Jacquet, 47s.; Partie de Piquet, by Boulard fils, 47s. After Lawrence: Countess Gower and Children, by S. Cousins, 39s. After Landseer: Hunters at Grass, by C. G. Lewis, 68s. By A. H. Haig: Interior of Burgos Cathedral, 37s.

The collection of the late Mr. Joseph Gillott, of Berry Hall, Solihull, Warwickshire, was sold on the 30th ult. Drawings: D. Cox, The Rain-cloud, 152s.; A Cornfield, Penman Mawr in the distance, 94s. W. Hunt, Primroses and Bird's-Nest, 54s.; Apple-Blossom and Bird's-Nest, 54s.; Black Grapes, Apple, and Berries, 52s. Turner, Powis Castle, 199s.; A River Scene, with church, figures, and cattle, 147s. E. M. Wimperis, A Common, with windmill, peasant, and sheep, 73s. Pictures: D. Cox, Crossing the Moor, 304s.; Crossroads, 241s.; Bettws Church, 126s.; A Passing Storm, 110s. Morland, A Woody Road, with gipsies, 131s. W. Müller, Dolgarrog Mill, near Conway, 504s. P. Nasmyth, View over a Bay, 378s.; A Woody River Scene, 325s. Turner, A Sea Piece, with an Indian and fishing-boats, 304s.

The other works sold on the same day were from various properties. Drawings: Turner, Lake Nemi, 131s. J. Israël, A Child with a Toy Boat, 96s. Birket Foster, Flying the Kite, 99s. W. Hunt, A Bird's-Nest, 50s.; The Sun, 157s. G. Mason, Driving Geese, 58s. Prout, View in a Town, 71s. Turner, Geneva, 325s. F. Ziem, The Riva dei Schiavoni, Venice, 52s. Pictures: D. Cox, The Old Turnpike, Bettws-y-Coed, 136s. L. Deutsch, Meditation, 168s. J. Maris, View in a Dutch Town, 252s. P. Graham, The Fowler's Crag, 1,102s. Constable, The Mill Stream, Flatford, 152s.; The West-End Fields, 598s. Erskine Nicol, 'Who'll trid on the tail o' me coat?' 136s. E. Crofts, Napoleon's Return from Moscow, 126s. B. W. Leader, The Vale of Llangollen, 144s. H. Macallan, 'The wind that blows and the ship that goes,' 136s. E. W. Cooke, Venetian Fishing Craft on the Adriatic Shore of the Lido, 126s. Birket Foster, On the River Mole, 252s.

Fine-Art Gossip.

TO-DAY is the private view of pictures and drawings by Mr. Arthur Hughes at Mr. Dunthorne's Rembrandt Gallery in Vigo Street.

THE private view of the ninth annual exhibition of the Society of Miniature Painters also takes place to-day at the Modern Gallery, Bond Street. Mrs. Gertrude Massey, Miss Florence White, and Mr. C. P. Sainton have been elected Members of the Society.

MESSRS. DOWDESWELL have on view pictures by Jan van Beers and landscapes at their galleries in New Bond Street.

MESSRS. CARFAX & Co. invite us to the private view next Wednesday of a new series of caricatures entitled 'Scenes from the Lives of the Poets,' and other works by Mr. Max Beerbohm.

THE May number of the *Burlington Magazine* contains some interesting articles. There is an admirable series of reproductions of Millet drawings in the collection of the late J. Staats Forbes. Dr. Bode contributes the result of his researches on boxwood carvings of Italian origin, of which the Hercules in the Wallace Collection, by Francesco di Sant' Agata, is the most remarkable. Mr. Weale discovers the identity of the two portraits by Jan van Eyck in the Vienna Gallery; and Mr. Herbert Cook, in concluding his work on Zenale, gives ingenious reasons for supposing that the profile of a lady which was lately exhibited at the Burlington Fine-Arts Club represents Lucrezia Crivelli, Ludovico il Moro's mistress, and is identical with the subject of the 'Belle Ferronnière' in the Louvre. We are glad to see that, retracting his former opinion that this is by Boltraffio, he now admits the authorship of Leonardo.

IN retiring from his post of Director of the Louvre, M. Kaempfen has presented to that institution an important picture by Rembrandt. It is on an oak panel, the subject being an old man sitting in front of a thatched hut reading. It is signed with the artist's monogram and dated 1630. M. Kaempfen has been Director of the Louvre for about sixteen years, and is succeeded by M. Homolle.

THE death is reported from Berlin of the well-known landscape painter Hugo Richter-Lefensdorf. He is said to have killed himself because the jury of the great Berlin Art Exhibition refused his pictures. We hope that a similar mortality will not result from disappointments at Burlington House, which are the subject of discussion in the press.

THE Annual Report as to the National Gallery, Scotland, has just been issued as a Parliamentary Paper, price 2d.

THE Lord Provost's Committee of the Edinburgh Town Council and the Governors of George Heriot's Trust agree in recommending for art and art education that the Board of Manufacturers should be replaced by a new and small board of a more representative character; that the sum of 2,000l. a year, payable to Scotland under Article 15 of the Treaty of Union, should be paid to the Board, apart from any provision or vote by Parliament; that a new building should be erected or acquired for the National Gallery on a different site from the present; and that the present buildings should be appropriated to the use of the Royal Scottish Academy. It is also recommended that a new building should be acquired for the School of Art.

WE regret to notice the death of one of the older classical archaeologists, the Rev. Robert Burn, who had been a familiar figure in Trinity College, Cambridge, for many years. He is best known for his standard work 'Rome and the Campagna' (1871). He also published 'Old Rome, a Handbook to the Ruins' (1879), 'Roman Art and Literature' (1888), and 'Ancient Rome and its Neighbourhood' (1895).

IN continuation of an anticipatory note in last week's issue, we have to record a remarkable antiquarian discovery in the Roman Forum,

this being no less than the actual lake or gulf of Curtius, symbolical to the Romans of supreme sacrifice for the good of the country. The present discovery consists of a trapezoidal platform, composed of blocks of tufa, in the centre of which is the mouth of a large round well. It lies between the recently discovered massive concrete foundation of the equestrian statue of Domitian and the so-called Column of Phocas (now supposed to have been that of Diocletian). The great tufa stones sealed up the legendary gulf, and it was here that were offered the sacrifices to the manes of Curtius, from the year 362 B.C. till the time of Augustus.

MUSIC

THE WEEK.

COVENT GARDEN.—'Don Giovanni.' 'Tristan und Isolde.' 'Philémon et Baucis.' 'Pagliacci.'

ST. JAMES'S HALL.—Franz von Vecsey's Violin Recital.

MOZART'S 'Don Giovanni' was the opera selected for last Monday, the opening night of the season at Covent Garden, and it formed the first of the first series of special performances of works to be given under the direction of Dr. Richter, and "without cuts." This announcement naturally excited interest. As a matter of fact, however, as regards 'Don Juan,' neither the Prague nor the Vienna version was followed. This is not the time, neither is there space, to discuss the matter fully; but in support of our statement we may just say that "Dalla sua pace" was not given at Prague in 1787, and when written for and sung at the first performance of the opera at Vienna, it was in place of "Il mio tesoro," to which the tenor Signor Morella did not feel himself equal. "Mi tradi" was sung at Covent Garden, but not in the right place; and the sextet at the end of the opera was omitted. There were, then, cuts; also, whichever version be considered, an addition. Probably neither the Prague nor the Vienna version answered to the composer's ideal: in the one he was hampered by the means at his disposal, in the other by the complaints and requests of vocalists. But, in view of the "without cuts," surely one or the other ought to have been taken as model. The performance was in many ways excellent, especially the orchestral playing under Dr. Richter; yet it cannot be said that any one of the principal parts gave full satisfaction. Fräulein Destinn, from Dresden, showed dramatic instinct as Donna Anna, Madame Suzanne Adams vocal ability as Donna Elvira; while Miss Alice Nielsen, as Zerlina, played the part well, but her singing lacked the necessary charm and *finesse*. M. Renaud, the Don, might have been more dignified, and M. Journet, as Leporello, more lively. MM. Salignac and Gilibert, who impersonated Don Ottavio and Masetto, deserve praise.

'Tristan' was given on the following evening. Frau Reinl was the Isolde. In the duet of the second act she was heard to best advantage, but her voice did not appear quite equal to the exacting part—there was a certain shrillness in the high notes, and lack of body of tone in the lower ones. Moreover, her impersonation of Isolde was somewhat formal; the conception was good, but in the carrying out of it the art was not sufficiently concealed. Herr Burrian, the Tristan, is an excellent actor,

but though he sings well, his voice is not sympathetic, nor the production smooth. Madame Kirkby Lunn was scarcely at her best in the first act; in the second, however, she improved. The fine orchestral playing was really the special feature of the evening.

Space will allow of only brief mention of Wednesday. In Gounod's pleasing 'Philémon et Baucis' Mlle. Sylva, from the Brussels Monnaie, acted the part of Baucis with much charm; her voice is light and flexible, though not strong enough for Covent Garden. MM. Journet, Fassin, and Cotreuil were excellent in their respective parts, Jupiter, Philémon, and Vulcain. This opera was followed by the popular 'Pagliacci,' which proved one of the best performances of that work we have ever heard. Fräulein Destinn as Nedda achieved a brilliant success; the part suits her, and she made the most of it. The other *dramatis personæ* were MM. Salignac (Canio), Scotti (Tonio), Reiss (Beppe), and Seveilhac (Silvio). The chorus was very good. Both operas were admirably conducted by Signor Mancinelli.

For some time past wonderful reports have reached us from the Continent respecting Franz von Vecsey, the boy violinist, who gave his first concert here on Tuesday at St. James's Hall. There have been times when report has proved herself "a very liar"; not so, however, in the present instance. Dr. Joachim, than whom no better authority could be quoted, has declared him to be the most wonderful musical genius he has ever known; also, that for the youngster technical difficulties have ceased to exist; yet, until we heard him, we felt that possibly Dr. Joachim's words might, passing from mouth to mouth, have become magnified. The performances on Tuesday at once made evident that it would be impossible to overpraise the full tone, extraordinary technique, intelligence, and feeling displayed by young Vecsey. His rendering of Wieniawski's Concerto in D minor was wonderful, while the well-known Bach Aria was interpreted with remarkable breadth and dignity. After these came show pieces, the 'Carmen' Fantasia by Hubay, the master under whom the boy has been studying for about three years, and the Paganini 'Hexentanz.' Mr. A. Schmidt-Badekow, who accompanied ably on the pianoforte, was also heard in three Beethoven German Dances arranged by Seiss, which he played with skill and vigour. For command of his instrument and temperament Vecsey, who only entered on his eleventh year last March, reminds one of Gérardy when he first made his *début*. A second concert will be given on Tuesday afternoon, when the programme will include the Mendelssohn Concerto.

THE PAPAL INSTRUCTIONS CONCERNING CHURCH MUSIC.

THE new regulations issued by Pius X. concern the service of song in the Roman Church, but they open up questions which have interest and importance for Christian Churches generally. The proper aim of sacred music, says the first 'Instructio,' is "to give greater efficacy to the text, so that the faithful may the more readily be moved to devotion"; and again it is stated that it should possess the qualities which

belong to the Liturgy: "holiness, true art, and universality." The aim of the Council of Trent in the sixteenth century lay in the same direction. "The Church," says Ranke in his 'Popes of Rome,' "required distinctness of words and adaptation of the musical expression to them," a reform similar to that advocated three centuries later by Gluck and Wagner. Again, sacred music must not, says the 'Instructio,' "be after the manner of profane pieces"; many masses of that period, i.e., of the Council of Trent, were "little else than variations on themes of some well-known profane airs." Many striking instances of operatic music fitted to sacred words and performed in Italian churches could be named. Bad, however, as these examples may be, it must not for a moment be supposed that Italian churches were sinners above those of all other countries, whether Catholic or Protestant. Otto Jahn in his 'Life of Mozart' speaks of masses known to church choirs as "Missa di Figaro" or "di Don Giovanni," owing to one or more melodies or movements taken from those operas; also of a Mozart Mass at Mayence consisting, with exception of the Credo, entirely of music from the same master's "Cosi fan tutte." Such music may often be appropriate; it is its association with secular words that renders it unsuitable, and in many cases there is good reason for believing that secular melodies have been thus appropriated just because they were popular favourites. The ancient Gregorian or Plain Song, of which more abundant use is to be made, the Pope regards as "the model" for sacred music. The Roman Church has an old liturgy, and it is natural that it should cling to a form of song which is also ancient and free from all associations with secular music. That alone speaks trumpet-tongued in its favour, but it cannot be used exclusively.

A new art has sprung up in Western Europe since the establishment of Plain Song. The introduction of the organ into the church service was an early innovation, which at first was not accepted without protest. Then came polyphonic music, which gradually was recognized; only when it had become thoroughly artificial and so extravagant that the meaning of the solemn words was lost—to say nothing of the secular music which had crept in, and which was accentuated by choristers actually singing during service the original secular, and at times indecent, words to themes borrowed from folk-music—was the necessity for reform strongly felt. At the famous Council of Trent there was even a talk of banishing music entirely from the Church, but better counsels prevailed; and to name two of the most illustrious composers, Palestrina and Orlando di Lasso proved by their church compositions that the latest developments of the art could be used without abuse. The present Pope finds in the "polyphonic classics"—especially in those of the Roman school—the qualities which he considers essential to sacred music. Now, since the reform brought about by the Masses of Palestrina, there came what is styled the Renaissance; yet it might almost be styled a Revolution. Monody for a time supplanted polyphony, but gradually the two coalesced, and new forms of art arose. As once polyphonic complexity became "a menace," to quote Wagner's words, "to the inwardness of religious expression," so the rise of instrumental music and the birth of opera introduced new elements which prove no less disturbing. Palestrina created, one might say, a spiritual atmosphere; the sensuous element in modern music, which, from Monteverde down to the present day, has ever been on the increase, has, however, tended to obliterate the distinction between secular and sacred music.

In time a new style of sacred art will probably

be evolved, in which the forces which have made for progress in secular art will exert due influence. Though Plain Song is to be largely restored, modern music under certain conditions, says the Pope, will be admitted; but it must not be of a theatrical kind, whether as to form or contents. Such restrictions apply not only to music which is openly written in a secular style, or taken from secular works and adapted to the words of the Mass; but they also evidently aim at the abolishing of many modern works, from the time of Haydn and Mozart onward. It is easy enough to condemn some of the music performed in Italian and other churches, on account of its ultra-secular character, or, if borrowed, on account of its associations; but how difficult to draw the line actually dividing the sacred from the secular! Not only is it difficult, but impossible. The Pope exhorts bishops to seek the advice of persons "really competent" to judge what is sacred and what is not. But tastes and opinions must differ; the severe school of the North, as represented by Bach, would appear cold and formal to dwellers in the sunny South, while the florid Masses of Haydn and Mozart and some Italian music of a still lighter kind would appear to staid North German or British folk frivolous, not an aid to devotion. Even the impression which music makes upon persons of the same race and country differs considerably. No hard-and-fast rule can be laid down. The Salvation Army hymn, with its tambourine and drum accompaniment, may rouse devotional feelings in some minds, yet it would be regarded with disdain by those who are able to feel the grandeur and solemnity of such a work as Bach's mighty Mass in B minor. The carrying out of the 'Instructions' will, no doubt, cause friction in some cases; also in trying to gather up the tares the Pope may root up some of the wheat with them. His intentions are, however, of the best, and deserve the serious consideration of all who wish, as he does, for the purest and best music in religious services.

ANTONIN DVORÁK.

ONLY a few days ago the Bohemian composer was the centre of attraction at the national festival at Prague, at which his oratorio 'St. Ludmilla' and other works were performed; and even since that festival a new opera of his, entitled 'Armida,' was produced in that city. On Monday came the news that he was no more. Dvorák was born at Nehalozves, near Kralup, in 1841; but while in his teens he left his home and settled in Prague, where he supported himself by playing in a small band, and afterwards at the national theatre. Success came slowly to him. His 'Klänge aus Mähren' gained for him popularity, and, what was more important, the notice and favour of Brahms. Dvorák composed operas, sacred works, symphonies, chamber music, and songs, and in these are revealed his melodic invention and skilled workmanship, also piquant rhythms, and other romantic features which display his nationality. The two works by which Dvorák will be held in special remembrance are, however, the noble setting of the 'Stabat Mater' and 'The Spectre's Bride,' each in its own and very different way a masterpiece. With the exception, perhaps, of Beethoven and Brahms, all the great composers, from the days of Handel, have visited this country, and been held in honour. The first music by Dvorák performed here was apparently at the Crystal Palace, when Sir August Manns produced the 'Slavische Tänze.' The production of the 'Stabat Mater,' under Sir Joseph Barnby, at the London Musical Society on March 10th, 1883, at once excited attention; the freshness, originality, and, in spite of certain national characteristics of secular association, solemnity, proclaimed a com-

poser of high ability. Wagner died in February of that year, and already a new genius had appeared in the musical firmament. The composer visited London and conducted his 'Stabat Mater' at the Albert Hall. The success of 'The Spectre's Bride,' produced under his direction at the Birmingham Festival of 1885, was enormous; the romantic music and the vivid orchestral colouring render the work worthy of comparison with Berlioz's 'Faust.' For the Leeds Festival of 1886 he composed the 'St. Ludmilla,' the music of which, written more or less after the oratorio style prevalent in this country, was, however, made, not inspired. And the fine 'Requiem Mass,' produced at the Birmingham Festival of 1891, was also given under his direction; but his later works scarcely fulfilled his early promise.

Of Dvorák's five symphonies, the last, in E minor, 'From the New World,' is the one most frequently performed. From 1892 to 1895 the composer was artistic director of the National Conservatoire, New York. At the expiration of that period he returned to Prague, where he remained until his death.

Musical Gossip.

THE programme of the third Philharmonic Concert included a Concertstück in A flat, Op. 11, by Signor Franco da Venezia, a bright, showy composition, though not striking either as regards its thematic material or the treatment thereof. It was well played by Signor Ernesto Consolo. The composer's opera 'Domino Azzurro' is one of the three selected by the jury for the Sonzogno Prize of 200l. to be performed this month at Milan previous to the final decision.

'THE KING'S PRIZE,' an opera in three acts, founded on Walter Scott's 'Quentin Durward,' was produced at the Royalty Theatre last Friday week by the students of the London Organ School. The music is by Mr. Alick Maclean, and the libretto by his sister. The book is fairly good, and the music, although not throughout homogeneous in style, shows skill and dramatic feeling, and there is nothing extravagant in it. The work is promising, and the composer is not inclined to diffuseness. The performance, conducted by Mr. Henry Beauchamp, was rough, yet creditable. The stage production, under the direction of Mr. Charles Fry, deserves praise.

AN illuminated address and a silver laurel wreath were recently presented to Dr. Joachim in the North British Hotel, Edinburgh, by Prof. Niecks, on behalf of the friends and admirers of the eminent artist, such presentation being made in connexion with the diamond jubilee of his connexion with Great Britain. Dr. Joachim, in his reply, said that he owed the charming surprise "more to the kindness of devoted friends for 'auld lang syne' than to his own poor merits."

AMONG the seven subscribers to Beethoven's 'Missa Solemnis' in 1823 was the Darmstadt Court, and three interesting letters from the composer have been found in the Court Library of that city by Dr. Schmidt, the librarian. How they came there he cannot say, but presumes that Baur, late Director of the Archives, handed them to Dr. Walther, former Director of the Library. They evidently belonged to Ludwig I., and are to be placed among the domestic and State archives of the present Grand Duke. In the first letter, dated February 5th, 1823, Beethoven expresses the hope that the Grand Duke will become a subscriber to the 'Mass,' for which "he is asking the modest sum of fifty ducats"; and, as in the published letter to Zelter, dated three days later, Beethoven mentions that the work can also be performed as an oratorio. The second letter is addressed to the Private Secretary Schleiermacher, expressing his pleasure at finding that his request

was not considered "importunate." The third letter (August 2nd, 1823) is also addressed to Schleiermacher, thanking the Grand Duke for the honour shown him. In it there are interesting references to the Archduke Rudolf, and to L. Schlösser and André, both of whom were Capellmeisters at the Darmstadt Court. Beethoven, evidently fearing lest a bad report should be given of him, mentions that André had behaved so roughly to him that he had declined to see him. "I should not have acted thus," he says, "had I known at the time that he was in His Royal Highness's service."

MESSRS. CHAPPELL & Co. offer a prize of 100l. for the libretto of a two or three act comic opera. Particulars respecting the competition can be obtained from the firm, New Bond Street.

MESSRS. SOTHEY, WILKINSON, & HODGE will sell by auction, on the 13th inst., the long and interesting autograph letter written by Beethoven to Ferdinand Ries respecting the Sonata in B flat, Op. 106. Only a portion of it was published by Nohl in his 'Briefe Beethoven's,' with the date April 19th, 1819; the London postmark on the letter, however, is April 6th. This letter was formerly the property of the late Mr. A. J. Hipkins.

PERFORMANCES NEXT WEEK.

- SUN. Sunday Society Concert, 3.30, Queen's Hall.
- Sunday League, 7, Queen's Hall.
- MON. Miss Gertrude Chatterbox's Concert, 3, Eolian Hall.
- Joachim Quartet, 8, St. James's Hall.
- Royal Opera, Covent Garden.
- TUES. Wagner Concert, 3, Queen's Hall.
- Master Franz von Vecsey's Violin Recital, 3.30, St. James's Hall.
- Handel Society's Concert, 8.30, St. James's Hall.
- Miss Patti Hornasy's Recital, 8.30, Steinway Hall.
- Royal Opera, Covent Garden.
- WED. Miss Paula Szallit's Pianoforte Recital, 3, Bechstein Hall.
- Mr. Wilhelm Schaefer's Orchestral Concert, 8.30, St. James's Hall.
- Royal Opera, Covent Garden.
- THURS. Joachim Quartet Concert, 3, St. James's Hall.
- Miss Violet DeRives's Vocal Recital, 8, Steinway Hall.
- Nagpie Madrigal Society, 8.30, St. James's Hall.
- Royal Opera, Covent Garden.
- FRI. Miss Juliet and Mr. Vernon's Concert, 3.15, Bechstein Hall.
- Miss Fanny Davies's Pianoforte Recital, 8, St. James's Hall.
- Royal Opera, Covent Garden.
- SAT. Mr. Otto Voss's Pianoforte Recital, 3, Queen's Hall.
- Miss Evangeline Florence and Mr. G. Hast's Vocal Recital, 3, St. James's Hall.
- M. Pachmann's Pianoforte Recital, 3.30, Bechstein Hall.
- Royal Opera, Covent Garden.

DRAMA

THE WEEK.

TERRY'S.—'The House of Burnside,' in Three Acts. Adapted from 'La Maison' of Georges Mitchell by Louis N. Parker.

GARRICK.—'Harlequin and the Fairy's Dilemma,' a Domestic Fantomime in Two Acts. By W. S. Gilbert.

MR. PARKER'S rendering of 'La Maison,' the Odéon success of M. Mitchell, is, on the whole, a creditable piece of work. The ordinary difficulties of the adapter are faced and conquered. English names and occupations are substituted for French, the scene is transferred from Le Havre to Hull, and the action fits decently enough into its new environment. Some allowance has naturally to be made. In France domestic and business premises are constantly under the same roof, and it is possible for the housekeeper or the cook to step for a moment into her master's office and consult him as to the evening's menu. Such a thing is scarcely conceivable in England. There are other matters, moreover, in which the sense of probability is violated, and the relations and intimacies between the various characters remain French rather than English. These things affect only the atmosphere of the play, the story itself being equally fitted to both countries. Anything rather than a great play is 'La Maison.' It is a product of manufacture rather than of inspiration, its characters are shaped arbitrarily to fit the burdens they have to bear, and the *dénouement* involves an abandonment

of the problem it is sought to illustrate. The original idea is ingenious and moving. Of two children brought up in the charge of their grandsire, one is illegitimate. The grandfather, himself a man of uncompromising rectitude, whose son is dead, seeks to ascertain which of the two is entitled to inherit the fortune he has earned and the proud name he has to bequeath. On this point the mother alone can enlighten him. Loving both her children equally well, she declines to speak the word that shall send one of them forth from home an outcast and a wanderer. We have here a strongly conceived and essentially human problem. What does the author do with it? He simply shuffles out of it. Having sworn that she would never tell, the mother tells. "Varium et mutabile semper," says Virgil. What, however, becomes of the plot? It simply falls to pieces. The potter has been all about nothing, and the play is superfluous. As the grandfather, Mr. Terry displays a kind of acting he has never exhibited. It may not be great, but it is adequate. The actor moreover gets rid at once of the mannerism which seemed inherent in his style. It is to be hoped that, like modesty when "it flies," "this is fled for ever." Miss Kate Rorke played well as the heroine, and the general caste was acceptable.

If, as we are assured is the case, 'The Fairy's Dilemma' is not an old piece furbished to meet modern requirements, but a spick-and-span novelty, it is clear that Mr. Gilbert's conceptions and methods have not changed during a quarter of a century. The new piece belongs to the same class as 'Engaged,' and has, in the boldness with which it attacks actualities, some suggestions of 'The Wicked World.' If it is to be judged by its influence upon the majority of the public, it is a conspicuous triumph, and may rank with the best work of Capt. Marshall and Mr. Barrie. There is, clearly, a not inconsiderable world to which it does not appeal, and its reception was "touch and go." Amidst the screams of laughter and shouts of delight with which it was received there was a susurrus of derision, which at the close broke into something like mutiny. Quite the last are we to accept the opinion of the dull and unenlightened crowd which considers itself the arbiter of the fate of the drama. What is true, however, of Mr. Gilbert, as of some of his rivals, is that his work hovers on the borderland of sense and silliness, and that while to some the world of topsy-turvydom is a land of enchantment, to others it appears to approach the confines of that of depression. Had the piece been taken with less spirit it would probably have failed. There are times when the keenest admirers of the 'Bab Ballads' are, like Mark Antony, laughed out of patience. A brilliant interpretation by Mr. Bouchier, Miss Violet Vanbrugh, Mr. Valentine, and Mr. O. B. Clarence commended the whole, and 'The Fairy's Dilemma' may be counted already as one of the most popular of London successes. It contains some admirable fooling, and many of its touches have a perversity that is enchanting. But it displays comparatively little invention, and has, though we do not advance this as a defect, none of the poetic and humanizing suggestion with

which Mr. Gilbert informs his best work. It is the product of the satirist, not of the poet.

Dramatic Gossip.

SINCE the benefit at Drury Lane Theatre in March, 1898, to Miss "Nellie" Farren, the stage career of that actress has not been resumed. Three months ago her malady took a turn for the worse, and on April 28th she died of cardiac gout at the age of fifty-six. Miss Farren enjoyed a popularity the like of which has never been recorded. The daughter of Henry Farren, who, after playing Charles Surface at the Haymarket, died in 1860, manager of the theatre at St. Louis, U.S.A., and granddaughter of William Farren, the famous exponent of Sir Peter Teazle, "Nellie" Farren came on the stage in 1863 at the Victoria Theatre in pantomime. The following year she was playing a small part at the Olympic, and in 1868 she appeared at the Gaiety. A few characters in comedy were assigned her. It is, however, from her assumption at the Gaiety of boys' parts in burlesque that her marvellous popularity dates. With Mr. Toole and Mr. E. Terry she won high recognition, which ran to fever heat during her subsequent performances with Fred Leslie. She played an immense variety of parts. Some of these were in Restoration comedy, in which her vivacity and animal spirits were of service. It is, however, in characters such as Ganem in 'Ali Baba,' Aladdin, and Little Jack Sheppard, which had all a strong measure of resemblance, that she is best remembered. Essentially a representative of cockney vulgarity and "cheek," she took a hold on the public such as has rarely been equalled and never surpassed.

On April 28th Mr. Tree appeared, by royal command, at the Theatre Royal, Dublin, in portions of 'Richard II.,' 'Trilby,' and 'The Last of the Dandies.' Miss Viola Tree played Trilby to her father's Svengali, other actors taking part in the proceedings including Miss Constance Collier, Mr. Lionel Brough, Mr. Oscar Asche, Mr. H. B. Warner, and Mr. Edmund Maurice.

THE Royalty Theatre will shortly reopen with 'The Money Makers,' a farcical comedy by Mr. George Rollit, in which Miss Lettice Fairfax, Mr. Sydney Brough, Mr. Mark Kinghorne, Mr. Clarence Blakiston, and other actors will take part.

AMONG the swift succeeding experiments at the Court Theatre, which this year seems a home for lost or unpopular causes, is to be the performance by a Greek company, headed by Kyria Ekaterini Smitto, of the 'Electra' of Sophocles in the original Greek.

DURING the approaching summer Mr. Charles Hawtrey will reappear at the Prince of Wales's in 'A Message from Mars.'

It is becoming the custom to close theatres in order that an actor-manager may take part in some social function. Mr. Cyril Maude thus shut the Haymarket that he might attend the Academy banquet; Sir Charles Wyndham is about, for a similar reason, to suspend performances on Tuesday at the New; and Mr. Kendal on Thursday closed the Brixton Theatre in order to preside at a charity dinner. A few years ago an interruption of the kind to a performance would have been held to cast the gage down to fortune.

TO CORRESPONDENTS.—J. A. J.—W. V. C.—W. H. B.—T. B. S.—A. H.—received.

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